

Kine WEEKLY

Trade's
Latest E.T.
Proposals

See page 3

I'll see a Great All-Star Cast
including BRIAN DONLEVY,
BERT WALKER, Tom Drake,
Verly Tyler, Audrey Totter, Hume
Cronyn, Godfrey Tearle, Hurd
Hatfield, Screen Play by Frank Wead.
Original Story by Robert Considine.
Produced by SAMUEL MARX.
Directed by NORMAN TAUROG.

THE EYES OF THE WORLD
ARE WAITING TO SEE M-G-M's

"THE BEGINNING OR THE END"

As usual M-G-M, the Leader, took the bold step of drama-
tizing the Greatest Story of our time — perhaps of all time!

WATCH THIS SPACE FOR A FORTHCOMING WORLD-SHAKING ANNOUNCEMENT!



**31% AHEAD
OF G.W.T.W.***

★ First month's gross receipts in two comparable Los Angeles Theatres:
"Gone With the Wind" £29,147.15.0 — "Duel in the Sun" £42,603.5.0
Both produced by Mr. David O. Selznick

Somerset Maugham's
**"THE RAZOR'S
EDGE"**8th Giant Week
Odeon Marble Arch
20th Century - Fox**Kine**matograph
WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,077.

Thursday, February 6, 1947.

Vol. 360.

**BRITISH STARS
IN FILM
FESTIVAL**
**See BRITISH
MOVIE TONE NEWS****LONDON C.E.A. ANNUAL MEETING****Lewis Reveals the Trade's
Latest E.T. Proposals****"LITTLE HOPE" AFTER DEPUTATION
TO CUSTOMS AND EXCISE**

A REFERENCE to the latest developments in the C.E.A. campaign for entertainment tax relief was made by S. K. Lewis at the annual general meeting of the London and Home Counties branch this week. Mr. Lewis revealed that at the recent meeting with the Customs and Excise authorities, the C.E.A. had asked for a revision of the incidence of the tax, to enable the Trade, if necessary, to put, say, an extra penny on seat prices without going into a higher tax bracket.

Mr. Lewis declined to give further details, as the matter has not yet been referred to the General Council.

He then said that he was at slight variance with Thomas France, retiring chairman. France, speaking to members at the meeting, had stated that it was vital to secure an early relief from entertainment tax. Mr. Lewis maintained, at a time when the country

needed as much finance as possible, it was not a good moment to ask for reductions in tax.

But additional exhibitor overheads—including the N.A.T.K.E., Managers' Section and P.R.S. agreements, increased advertising rates, and high cost of electricity—had to be met.

"Frankly," he added, "I have not much hope of success either way."

Would Price Increase be Wise?

TOMMY FRANCE, in his review of the year as retiring chairman of the London branch, said: "I have been trying to flog a little bit of enthusiasm into some of the members concerning entertainment tax, which takes 40 per cent. of our gross receipts. We are submitting to the Customs and Excise authorities a new scale which, if agreed to, would mean that we shall have to increase our prices."

"This needs very careful consideration because in these days of great competition, and when purchasing value of money is so small, it may not be wise. I think that what we should aim at is some relief from the very high taxes."

Mr. FRANCE said that film rentals had now reached their highest peak. The reason for the increase was the shortage of product and the non-sales resistance of exhibitors and the high profits of war time. He hoped the C.E.A.

committee set up to discuss the matter would be successful, but he added, the only solution, in his opinion, is stiffer sales resistance by exhibitors and an increase in production.

He went on to refer to the numerous Trade recommendations for the new Films Bill. Each one, he said, except the C.E.A. document, suggested numerous penalties and hazards for exhibitors.

"In fact," he said, "the unions suggested that a further tax be put on the box-office whenever we show a U.S. film. Unions are concerned for the welfare of members and should think about getting taxes off and not putting them on."

"If there is a higher British quota it will mean we shall have to show films that are not worth showing. We are only too pleased to show worthwhile British films, but it must not be forgotten that

*Continued on page 34***CHANCELLOR:
"WE MUST
HAVE U.S. FILMS"****Question Time in
the House**

ANSWERING questions from Winston Churchill and others about the need to conserve dollars and about expenditure on tobacco and films, which cost 40 per cent. of our total dollar imports, Hugh Dalton, Chancellor of the Exchequer, had this to say about films in the House of Commons on Tuesday:—

"I have stated before—and so, I think, has the President of the Board of Trade—that we are very anxious that more good British films should be produced and there is, of course, an improvement in this matter over the past few years."

"The more good British films that are produced the less need will there be to fill up the screen with films from the U.S., or from anywhere else abroad."

"But for the moment the production of British films is not sufficient to fill the screens and the filmgoing public must, I think, count on seeing films from the U.S. and other places as things stand at present."

**Australia to Cut
Hollywood**

It is reported in Canberra that the Commonwealth Treasury is recommending the Federal Government to cut by 20 per cent. the importation of American films in order to conserve dollar funds, according to *Reuter*.

London Delegates

Delegates to General Council were elected as follows at the London branch annual meeting this week:—

C. G. Bernstein, J. W. Davies, R. H. Dewes, T. H. Fligelstone, T. France, A. Freedman, Roland Lea, S. K. Lewis, E. H. Lundy, C. A. Mathes, C. H. Russ, F. C. Self.

Quota Talk Next Week

The Quota Committee of the Cinematograph Films Council will meet on Wednesday next, February 12.

The various submissions on forthcoming legislation made by Trade organisations will be considered.

**Television—
B.B.C. Monopoly
to Remain?**

TELEVISION problems as they appear to the cinematograph industry were discussed on Tuesday by the R.E.P. Committee composed of representatives of renters, exhibitors and producers' associations.

Enquiries by the KINE suggest that Government policy does not envisage any permission to other corporations to transmit televised programmes over the air, the B.B.C. retaining its monopoly in this respect.

A meeting of the R.E.P. committee was held in London on Tuesday, attended by all three senior Trade associations. The presidents reported on their discussions with the Television Advisory Committee.

It was agreed to invite the Theatres' National Committee to a joint meeting, following which further representations to the television people would be considered.

**Major Baker:
No Fifth Term**

The KINE can now reveal that Major R. P. Baker, managing director of Ealing Studios, who has been President of the K.R.S. for the last four years, has decided not to continue for a fifth term of office.

Equity Joins F.I.E.C.

The Film Industry Employees' Council is now representative of all six unions in the Trade. British Equity had joined the council.

At the recent annual meeting of the council, the following officers were elected:—President, W. C. Stevens, Electrical Trades Union; vice-president, W. F. Sweet, National Association of Theatrical and Kine Employees; treasurer, J. Hart, Film Artists' Association; secretary, G. H. Elvin, A.C.T.

Turning the Pages of a Twenty-Year History of British Films, I Find

by CONNERY CHAPPELL

The Secret of British Film Success Is Its Personal Production Touch

B RITISH films, their future in particular and their past in general, are the most important debating point in the entertainment world to-day, particularly with the entire film business taking the platform with all sorts of proposals for a new Films Act. So if you must write books about the last 20 years in the evolution of the British picture, you could not choose a better time to publish it than now. At least it comes out hot and topical.

"Twenty Years of British Film" (Focal Press; 10s. 6d.), therefore, is nothing if not timely.

A Good Start

It starts off with four authors—Michael Balcon, who has written a foreword; Ernest Lindgren, who is responsible for the essay on the early feature film; Forsyth Hardy, champing away on his favourite documentary bit; and Roger Manvell, who has written a good piece on the British feature during the war years. Wedged in between there are some luscious pages of still photography covering nearly two decades in that battlefield which starts at Denham and works round to somewhere near Shepperton.

In all, a provocative exchange for half-a-guinea, a sum so modest that it will just about buy a seat for a bad play, will barely buy a necktie, and is hardly likely to show much change after a good meal in Central London these days.

Before taking the matter further it might reasonably be asked: Is a book of this sort worth a page of editorial attention in a journal like the KINE? The answer is that it is. For here, in compact form, devoid of statistics and denuded of graph, we have a cheerful outline of a cheerful attainment, done apparently in almost off-hand fashion, but, indeed, with no little accuracy.

Affects Us All

For, let us make no mistake, the history of film production in this country is something which affects all of us, particularly if we earn our living in the film business. And the story of the last 20 years, despite its bad moments, is a good story. It is well worth the telling.

It is a story of success gained under the unlikely conditions. I hope it will be told at greater length, in greater depth, and with complete and authoritative detail, when the British Film Institute

BASIC DIFFERENCES IN APPROACH AND SUBJECTS BETWEEN OUR OWN OUTPUTS

gets round to its official history of the cinema in this country.

Meanwhile, books of this sort serve a useful purpose; they remind us of ideas and people and films which did important things—and whose importance has since been forgotten in the rush of the film business.

We often forget that there never was a business quite like this. If you are a Falcon Press writer you regard films as an art, and judge them accordingly. If you are a commercialist, you look on them as so much merchandise and are only concerned with what they sold for.

But in either case you have this much in common: you are dealing with an exuberant commodity, which kicks its way into the headlines. There are hundreds upon hundreds of films a year; they stretch in their thousands down a misty lane of memory, hardly any of them of any importance beyond their general release, rather like the short stories in the glossy magazines. There never was an entertainment form with so vast an output.

Mass Production

Organised entertainment certainly never knew its like before. The cinema is mass-production on the conveyor belt of escapism. It deals in hundreds of new models and it caters for millions, where the theatre, for instance, is relegated to the quaint and the hand-made.

But the secret of the success of British films, if it is any secret, is that it has lately produced the hand-made finish on the conveyor belt product. If this new book does anything, it brings out this point very sharply.

It points out, for instance, that there are basic differences in approach and subject between the output of the various British studios, whereas there is little basic difference between the viewpoint of the major Hollywood companies. This is not to point a moral or imply a criticism, but to state a fact. The difference between Sam Goldwyn and Paramount, for instance, is the difference between roughly three and something like 30 films a year. Otherwise there is little or nothing in it.

All Equal

Paramount, which can turn out as neat a musical as anybody when it has the mood, could just as easily have made *The Kid from Brooklyn*, while there was nothing

to have prevented Goldwyn from making *California* had he wished.

Against this nobody could argue that the Archers could have made *The Wicked Lady*, that Sydney Box would have given us *Henry V*, that Michael Balcon would have made *Cæsar and Cleopatra*, or that Maurice Ostrer would have turned out any of those disturbingly realistic pictures from Ealing. The British studios, in short, produce in a more personal way than those of Hollywood, eventually getting a result not unlike that of the pre-war French studios. Lacking 30 years of triumphant and almost unopposed success on which to draw for safety, formula and experience, British producers are still in a position where each new film is an experiment and a risk.

Knowledge of Market

In contrast, when Paramount, say, embarks on a new film, that picture is almost certain of at least a moderate success from the start, owing to the more highly stabilised ramifications of the company, and its greater experience of its market. The British producer is not in that dangerously happy position.

So, then, it may be that British films are worse, or it may be that they are better. But it certainly is that they are different. They come from the craftsmen and the guilds rather than the modern engineers.

At the same time, they are steadily assuming a greater and greater importance. Men of discernment have looked on the American scene and realised how intimately the national screen and the national prosperity are linked. "Hollywood," says Balcon in this book, "became not only a centre of American wealth but also of influence. Rumour even had it that the head of one of the great film corporations had his private telephone line to the United States President of the time."

The Knockers' Allegations

The anecdote may be inaccurate; the deduction is right on the target. Hollywood's contribution to American prosperity has been enormous. The knockers often allege that it has misrepresented the American scene, the moralists like to talk about misguided glamour, but the common-sense view is that billions of dollars have flowed into the U.S. through trade following the movie.

To-day, to a degree perhaps exaggerated by partisan reportage,

the flow is not all one way, and the increase in the influence of the British picture is the single, most striking event in the post-war entertainment world.

This book lucidly and pleasantly traces that development from obscurity and chaos to the comparative serenity of the present. It does so in a neat production job which reflects every credit on Falcon Press. It provides many scores of stills, some of which are old favourites, some of which have value as film history, many of which are fine examples of photography, and all of which are beautifully printed.

Silent Omission

For myself, I would have liked some shots from the silent films that were being made in the 1925 era. Instead, the pictorial side of the book starts with *Blackmail* in 1929. This is a pity, for there were some pleasant films to remember—like *The Ring* and the first silent *Constant Nymph*—which well deserved a place in such a portfolio.

Critically, the informed reader might feel a little surprise at the frequent references to "Asquith and Hitchcock" in that order. Without in any way belittling Asquith's thoughtful work in the development of British films, he surely cannot be put senior to the chubby Hitch. There is a tendency, too, it seemed, to give too little emphasis to the work of producers, the writers falling into the familiar lay Press habit of concentrating on directors and stars. Michael Balcon, for instance, is surely entitled to very elaborate consideration in any history, however brief, of the British production industry, for he has made the most intense and the most individual contribution of any of the men behind the scenes.

Forgotten Studios

Some breakdown in terms of studios might also have been attempted in greater detail. It is true that the book pays a tribute to the personal hall-mark of Korda, for instance, but a serious writer could have had great fun analysing the production trends of, say, Shepherd's Bush and B.I.P. in the old days.

These thoughts, however, are for the full-length history which has yet to be written. It suffices to say here that Lindgren, Hardy and Manvell have tackled a pleasant job in a pleasant fashion, and people who take film production seriously should put this work on that all too meagre bookshelf on which is stacked up the scant literature of the British picture.

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THIS is the time of year when the industry in general looks ahead and tries to make out something of the shape of the forthcoming Budget.

For the film business, of course, the Budget at this time of the year means two words—Entertainment Tax. This Industry benefits in common with all others from the repeal of E.P.T., and we have a common interest in watching to see if the Chancellor proposes replacing it with something in the nature of a tax on profits.

But Entertainment Tax is our especial concern, for the exhibiting end of the film business is the main provider of this Treasury nest egg.

For this reason the average cinema man will feel much sympathy with Sir Alex. King's one-man battle on the subject of the tax, and his speech as a guest of the Sheffield branch—reported at great length in last week's KINE—will have provided food for thought to all sections of the Trade.

Briefly, Sir Alex. has no time with the theorists who say that the exhibitor has a bad case because receipts are running at record heights. He answers this quite simply by saying that receipts are no longer running at anything like record heights. The graph has been turned.

Sir Alex. then pleads that the time to press for readjustment is now, when the box-office traffic light is turned to amber—and not to wait until the red goes up.

We entirely agree. Luckily, there are abundant signs that the C.E.A. is well aware of the urgency of the business.

S. K. Lewis, chairman of the London branch, and one of the most knowledgeable of Trade men, told his colleagues this week that a deputation from the Association had called on the Customs and Excise officials and produced a plan that would, in effect, enable the exhibitor to get a penny or two here and there—without seeing it immediately snatched away in taxes.

It is known, too, that there is at least one other scheme under active discussion. Good. Let us hope that one of them is accepted.

Long Shots

WHAT with current cuts and the Arctic blizzard, these last few days have been a very tricky time at the general box-office. A general picture, I am assured, is that where the programme was a strong one business was good, but where the bill was nothing to shout about, the box-office took a nasty dive.

"Great Expectations," which went on general release in the middle of the worst weather, went over very, very big indeed—a fact at which all intelligent film people will rejoice, for it is unquestionably one of those pictures which make great propaganda for the Industry which produced it.

Films like this, irrespective of nationality, are things that are good for the picture business.

POWER cuts have been a nuisance in a number of places, and acute fuel shortage has caused many headaches, particularly in the big circuit offices, where the problem naturally becomes additionally complicated.

Those of the Trade who were present could not have failed to notice that it was none too hot at the "Odd Man Out" premiere at the Odeon, and that sort of thing is going to be all too common in cinemas in the next few weeks.

From my provincial correspondents I hear stories of intelligent improvisations by managers and of crowds waiting good temperedly for the show to go on again. In all, it has been a very difficult time.

WHAT an amazing press the Fleet Street boys handed out to "Odd Man Out"! I thought the reviews of "Great Expectations" reached a pinnacle in superlatives, but they were surely topped with the reviews given Carol Reed's new picture.

Mind you, both films deserved their warmly enthusiastic reception, both a different type, bringing lustre to the studios concerned with them.

At least we must say this of the Fleet Street lads in their relations with the British studios: when they punch, they punch hard, but when they see an opportunity of praising, they are not backward in coming forward.

The adjectives are flying now just as smartly as they flew over "Caesar and Cleopatra"—but in precisely the opposite direction. And what a success this is for the laconic del Giudice. Congratulations all round.

FAY ALLPORT tells me that the Motion Picture Association is very likely to go on record with some quota proposals of its own.

Indeed, I believe there is a distinct possibility that some sort of documentation will be sent to

the Board of Trade in the next few weeks, giving what one may call an official American viewpoint.

HARRY MEARS, that very vocal prophet, has been up at the Manchester and Salford branch, where he made a long speech supporting his plea for the solidarity of independents inside the C.E.A.

His drive is for something of a separate section for independents and Manchester did pass a resolution favouring a special meeting of independent members of the General Council before the main meeting.

Honestly, much of this theorising is surely unnecessary. It is a simple matter of arithmetic that the independents can outvote the circuits—if they want to.

I BELIEVE that there are 92 seats on the Council and something like 80 of them are represented by non-circuit people.

It is true that some of them are not perhaps as closely connected with the inside track on Trade affairs as they might be, and therefore are not necessarily very effective; but even if you make all allowances there is still a majority of active and vocal independents on the Council.

Meanwhile, I am sorry to see that Harry Mears launched a tirade against the Trade Press in which he made one or two observations which are plainly silly.

AMONG these was the statement that the Trade Press did not give a line to his drive. This, of course, is totally wrong. A recent KINE. gave over two columns of a branch report in which Mears occupied something like a solo position.

To-day's KINE., too, gives him a very good platform for his remarks to the Manchester exhibitors. To accuse any of us of "Rankitis," as he does, is to admit to a mental squint.

The Mears campaign has had at least its fair share—perhaps more than its fair share—of Trade paper space.

I LUNCHEd with Major R. P. Baker, managing director of the Ealing organisation one day last week, and learned that he has officially decided not to stand again as president of the K.R.S.

This news will be received with no little regret from all sides of the Industry, for no one can deny that he has done a yeoman job in the four years he has been in the chair at the renters' meetings.

His has been, not infrequently, a delicate and ticklish job. He has had to preside over gatherings where there has necessarily been a very sharp conflict of interest.

HE has occasionally had to pour quite a lot of oil on exceedingly troubled waters, and once or twice he has had to call

some members to order fairly sharply.

Four years is a long time for such an appointment and Major Baker argues that it is high time somebody else took over the position, which, after all, exacts many hours of a man's time both on the business and social side.

It is far too early yet to talk of a successor.

I NDEED, I believe I am right in saying that this disclosure in this week's KINE. will be the first news that some K.R.S. members will have had of Major Baker's decision.

So far, therefore, there has been very little canvassing for the position of next year's President, and the future occupant of the chair is anybody's guess.

The only man whose name has been mentioned I can tell you is head of a senior renting house. But that is very far from saying that he has seriously considered the possibility, much less been offered it.

ONCE again I find myself having to cross swords with our old friend Tom O'Brien, who is nothing if he is not forthright.

Tom, as we all know, cannot resist a headline, and like all controversialists he is liable to ruin his case by over-stating it. That is why he is always in the verbal wars with someone.

There was a time not so long ago, for instance, when he threatened the entire Industry with a strike, and there was the other little occasion when he took a flying kick at independent exhibitors in general.

ALL this, however, is typical of the sort of sniping that goes on in industrial disputes, and no one would blame O'Brien for sticking to his guns.

No one, equally, could fail to admit the gains he has made for his members.

What concerns me more to-day is his extraordinary speech in London last Wednesday, when, at a dinner given by his union studio executives, he popped up and bluntly advocated that the British film business should accept Eric Johnston's idea of "freezing" the present Quota Act for one more year as production was at such a low ebb.

SURELY, this was a most ill-advised remark and one open to the strongest criticism.

First of all, Tom is secretary of a union which is one of the members of the Film Industry Employees' Council, and which, as such, is known to favour a particularly forward policy on Quota legislation—so forward that many producing interests do not agree with it.

Now nobody denies that Tom has a perfect right to see eye to eye with Eric Johnston in his capacity as a private citizen. And the question of whether Johnston is right or wrong or whether his case is good or bad doesn't enter into it.

BUT, it seems to me, the secretary of N.A.T.K.E. should not have jumped into the head-

Continued on page 6



LONG SHOTS—continued

"You know Mr. Addlebury—while I fully appreciate showmanship and advertising, I consider this carrying things a little too far"

Co-operatives Reported to be Buying Into Scots Circuit

lines advocating a Quota policy which was precisely opposite from that urged by his union.

O'Brien, after all, is an M.P., and his remarks must be considered to carry full weight. Further, he was a member of the Mullalieu commission of Labour M.P. back-benchers who surveyed the Industry and put in a rip-roaring report favouring State-owned circuits and all sorts of things.

Now all of a sudden the mercurial Thomas comes bouncing up on the side of Eric Johnston. He may be justified, but he certainly is not consistent. I suggest that this outburst was hardly calculated to further the declared policy of his own union.

No, Tom should have thought first and spoken afterwards.

IT is fourteen years ago since Jimmy Welsh became National President of the C.E.A. There will be many exhibitors who will endorse Fred Prior's suggestion at the Scots' annual meeting that it is high time that another Scot occupied the top office.

He would be assured of considerable support by exhibitors south of the Tweed who have a real appreciation of the good work Scots have done for the Association.

The fact that there has been no recent nomination is due not to national exclusiveness but mainly because of the distance from London. In these highly competitive days it is asking a great deal from even the most altruistic of independents to sacrifice his business interests for a year. You can judge the extent of the demands made upon a president from Prior's admission

that he had already travelled 15,000 miles on official duty—and his headquarters are at Nottingham (124 miles from London)—not Glasgow (397 miles).

PLANS of the Scottish co-operative interests to enter the exhibition field are still very much alive. Last week I was given an apparently well authenticated story of the S.C.W.S. buying into one of the better-known smaller circuits in the West of Scotland.

Other independent properties have also been approached, and in one case a tempting offer has been made for a proposed site of a 2,400-seater.

Apparently the Co-op. aren't having matters all their own way, for I was told of a financial tussle in which the control of a compact little circuit was recently obtained by a well-known Scots exhibitor.

FEW things are more hopelessly difficult to track down than a story with a Co-op. angle in it, for whatever one's view on that immensely powerful organisation, it must be said that it is hardly publicity conscious.

Indeed, feeling I was on a good story, I put through a series of 'phone calls to Manchester and Glasgow just as the KINE. was going to press in the hope of getting an admission of what was going on, and thus breaking the full details.

However, as I rather expected, I met with nothing but negatives all along the line. To hear high executives in the movement talking you would think they had never even heard of the movie Industry at all!

HOWEVER, men with the inside steer in film affairs in Scotland are quite convinced that the Co-ops. mean business. Their offer to take over the site of a real super cinema which was being built at the time war broke out is a very real position indeed. And there are few knowledgeable film people in Glasgow who do not believe that the organisation has acquired 51 per cent. of the circuit I have just referred to.

Mind you, this has not been done by Co-op. headquarters either in Manchester or Glasgow.

In view of the denials, it is obvious that the moves are being made by some smaller co-operative.

I HAVE received an advance proof of "Contemporary Cinema," which is described as a Christian review of the film and the first issue of which is due to be launched on the world at a monthly cost of 6d.

It declares itself to be an independent journal, published in association with the Church of England Film Commission and the film world—the latter being represented by Michael Balcon, Edgar Anstey and Roger Manville on the editorial advisory board.

The first issue is a placid effort, intended to cover the commercial cinema, new films and a dash of 16-mm., the whole thing being angled to the viewpoint which, I imagine, to be that of the reflective middle-classes. At the moment the booklet, which is edited by the Rev. G. L. Wheeler, of Blackpool, is really too small and fragmentary to be really valuable.

ANOTHER booklet which has reached me is very different indeed. It is the latest published in this country by the British Film Institute.

In short, it is a complete index to the films of Ernst Lubitsch, starting in 1913, when he was playing comic parts in single-reelers, and concluding with "Cluny Brown."

It is a brilliant piece of documentation, of great value to serious film students, and I look forward to seeing further publications in this series.

A COLLEAGUE, to whom I am indebted, has pointed out a useful suggestion made by Warren Hill in a recent issue of *Sporting Life*. Hill contends that no film company has made a determined effort to illustrate the colourful history of the English Turf, and that a thorough coverage of this subject would make first-class material for a Technicolor special. "The 300 years are packed with romance and drama," he says.

HILL goes further than suggesting material for the film—he outlines the means with which it could be made. "Invite owner-breeder James V. Rank to introduce his brother, Joseph Arthur, to the members of the Jockey Club to advise on estimates," he says. Finance could be obtained from the Betting Control Board, and all profits could be ploughed into racing and breeding. What about it, film producers?

Close-Ups

by
SCREENCOMBER

The Long Acre Mystery

A LOOK of recognition dawned upon the face of "Flash" Scoopcomber as triumphantly yelled, "Sir Alex K—" but the remainder of the name was drowned as a resounding hiccup shook "Flash's" powerful frame. It seemed obvious that "Flash" was all set for one of those distressing bouts of hiccups, to which he was so prone. The wily and wiry "Masked Manager" seized his chance and quickly dropped the small safety curtain with which his bowler was fitted according to L.C.C. regulations. Too late, it is true, to stop the conflagration which had destroyed the false beard, but in time to prevent recognition from all but the hiccuping "Flash." In the confusion the "Masked Manager" had escaped. The hungry presses were waiting, but "Flash," the one person with a solution to the mystery, was useless while the hiccups remained. Then the unexpected happened: the Joint Editors had an idea! "He was wearing an ill-fitting false beard," they said. "Boy, run out and get an ill-fitting false beard at once." "Then, what?" said an Associate Editor, or one of the other odds and ends with which the office is so constantly littered. "Then," chorused the Joint Editors, "we have only to find a man the beard will ill-fit sufficiently and we have the 'Masked Manager.'"

(Will "Flash" recover from his hiccups in time to reveal the full name of Sir Alex K—? Don't miss next week's thrilling instalment, which will get you in a bigger mess than ever.)

Polar Productions

WITH Michael Balcon making pictures in Australia and Lou Jackson or Michael Powell planning others in Canada, Wart Winkleheim announces that he has completed details for producing in the Antarctic. "We have made so many frosts," Mr. Winkleheim stated, "we decided that if our pictures must have a cold reception, we might as well get it at source. We plan to build a series of Igloodeons, and for our first subjects we will concentrate on tear-jerkers, as I understand the Eskimaux are partial to a good blubber. An attempt has been made to stir up racial issues by misquoting an earlier statement of mine and claiming that I wanted to engage an all-Jewish staff. Actually, what I said was, 'Up there, I will be entirely surrounded by cold bergs—not Goldbergs!'"

Title Change

THE title of Herr Schwein-schwill's great new epic, originally titled "Red, White and Blue," but altered to "White and Blue" because of a suggestion that the "Red" had Leftist tendencies, has now been finally changed to "White," in case the Hays' Office might think there was something suggestive in "Blue."

The Effect of International Finance on the Independent

"A FREE MARKET ONLY AFTER POWERFUL GROUPS HAVE HAD THEIR PICK"

REMARKING that the Cinematarians are a mighty body, Jack Prendergast, of York, in a luncheon address to the Liverpool Society, said many of them had seen the film business slowly pass out of the hands of the individual pioneer exhibitors into the hands of local small financiers, then to the national financiers and now to the international financiers, but not completely.

In 50 years the film Trade in this country had passed from parochial to national, and then to international.

What effect will this impact of international finance, which, to-day, involves Government legislation, have on the English-speaking films of the world?

"Our success in the world film trade, particularly in the trade between America and Britain, will be controlled by two factors: (1) the public desire and demand for the British films, and (2) by the legislators, who, with restrictive legislation, will control the free interchange amongst the English-speaking peoples, at the behest of international financiers, to protect their own particular market.

"You might ask how can they legislate petty nationalism in relation to films? When you realise it has been said that international finance has no country and no conscience, and men who legislate protective legislation are often victims of the pressure groups of these international financiers, you may ask, what is the answer to legislation?

No Need for Legislation

"Britain and America up to the present, to all intents and appearances, have a free market for the interchange of the films of both countries. America has had no need to impose legislation against British films, because until recently neither the American public nor the American exhibitor wanted British films. They never got an opportunity to want British films, whilst over here in Britain, until quite recently, exhibitors and public wanted American films.

"America has enjoyed the greatest hospitality in the British market from British traders and British public. No harsh legislation has been applied against them. It should be agreed that no group of intelligent business men, whatever their nationality, deny the right to a national industry to develop.

"Some 3,000 independent exhibitors in this country still operate two-thirds of the seating capacity and take two-thirds of the box-office gross on all films shown in this country.

"Methods have changed since the unregulated, no control, open market days. It was a free for all market. It had its faults, but it put the showman on his toes and it pulled all the showmanship out of him.

Relatively Free Market

"We have a free market to-day, but it is not free for all, it is only free for one or two powerful financial groups. Then there is a second-hand kind of market relatively free, but it only operates when the big financial entertainment groups have squeezed all they think they can squeeze out of the product in their own market; then they start to squeeze all they possibly can out of the independent market.

"This old cry for reciprocity takes on a new meaning to-day. The American public are learning to like British films

Continued at foot of column 2



VICTOR PEERS

VICTOR PEERS JOINS BERNSTEIN AND "HITCH" IN U.S.

British Production Pow Wow

VICTOR PEERS, production manager of the Transatlantic Pictures Corporation, has flown to Hollywood to study post-war studio methods there and for conferences with Alfred Hitchcock and Sidney L. Bernstein in connection with their forthcoming production in England of "Under Capricorn" (tentative title), with Ingrid Bergman starring.

"Under Capricorn," best-seller novel by Helen Simpson, telling a dramatic love story against a background of Australia in 1840, will be the first film to be produced by Transatlantic Pictures Corporation, established last year by Hitchcock and Bernstein.

Victor Peers expects to be away about two months.

Britain to Have "Package"

Films—Says United World Executive

SUB-STANDARD FOR HOME MOVIES

BRITAIN is to have a counterpart of the "package" films—entertainment and interest subjects for home movies—which are meeting with outstanding success in America. This was disclosed by Edmund L. Dorfmann, vice-president of United World Pictures, at a Press conference, when he outlined the production and distribution plans for 16-mm. films finalised by his company and the Rank organisation.

The "package" film is to be a subsidiary development of the joint 16-mm. programme which will be directed mainly to educational, cultural and religious channels.

"Package films," Mr. Dorfmann explained, "is the American term for a reel of general interest or cartoon film on sub-standard stock which shoppers can buy on the spot like a record or a book. In the United States the prices range from 10s. for a short silent to approximately £4 for a full reel with sound. They are exceptionally popular with the home movie enthusiast."

To support the launching of this type of film in Britain, G.B. is to step up production of 8-mm. silent, 16-mm. silent and 16-mm. sound projectors for the private owner. Prices will range from approximately £150 for the sound machines to considerably less than £50 for the 8-mm. silent models. The aim, said Ian Cremieu-Javal, managing director, is to have the films and the machines on the market within 12 to 18 months.

Highlights from Mr. Dorf-

mann's disclosures on the co-production plans of United World—the 16-mm. subsidiary company of Universal—and the Rank organisation through G.B. are:—

Complete co-ordination between the two organisations for world coverage of educational, cultural and religious films. England and America will make the types of films best fitted to the countries' resources, but the two outputs will be adapted for inter-country screening.

Films are to be made on a one-a-week basis in each country. There is a yearly audience of 25,000,000 people for 16-mm. educational, cultural and religious films in the U.S.

A full report of the Anglo-American plan, together with a brief survey of American trends in educational films, will be published in the February 20 issue of SUB-STANDARD FILM.

All-Nation Conference of Film Workers

Prague has been selected as the seat of an International Film Workers' Conference to be held from July 25 to August 1, 1947.

It is thought that a permanent international bureau of Czech film workers, with its seat in Czechoslovakia, may then be set up.

An international film festival, on the lines of that organised last year, will be held this year in Mariánské Lázně and Karlovy Vary beginning on August 1, immediately after the Film Workers' Conference.

Teachers Suggest Film Improvements

After carrying out an investigation on "Children and the Kinema," Middlesbrough Teachers' Association has advocated the appointment of educational officers by the film companies.

It urges closer liaison between Ministry of Education, educational bodies and the commercial kinema. No children should be admitted after 7 p.m. unless with parents, and no school child should normally be allowed in cinemas during school hours.

U.S. EXHIBITORS MAY PROTEST

AT FILM MORALS

Worried by "Outlaw"

Publicity Campaign

THE American Theatres Association, alarmed by possible damage its exhibitor members may suffer as a result of films and advertising which draw the fire of church and censorship groups, is considering a campaign to discourage the production of such pictures. "The Outlaw" and "Duel in the Sun" are two films which have brought about this development.

Those who support A.T.A.'s entry in the field of "policing" film content and exploitation say that often, in the public mind, the motion picture industry is most closely identified with "the theatre down the street" and that widespread newspaper criticism of certain pictures does the exhibitor much harm in his community.

Canadian Rental Dispute "Off"

Canadian theatre owners have called off their prolonged fight with the distributing companies over the disputed clause of the new film rental agreements which call for percentage of secondary revenue, such as candy sales, during the playing period of a participating feature. This is disclosed in a statement to circuit companies and exhibitor organisations by N. A. Taylor, of Toronto, committee chairman of the Motion Picture Theatres Association of Ontario, which had discussed the dispute with the film exchanges since last September.

Larger chains and a number of other exhibitors had refused to sign the new contract, Taylor pointed out, but various distributors have adopted the policy of making the new percentage terms a matter of individual agreement.

U.S. to Take 150 Foreign Films this Year

A minimum of 125 and possibly 150 feature films will be imported into the U.S. this year in an effort already undertaken by U.S. distributors of foreign films to recapture the market lost during the war years when few pictures were imported.

London Exhibitors Want Charity Tax Cut and E.T. Relief

16-mm. REVIEWED IN ANNUAL REPORT

A CAMPAIGN to end Sunday opening charity contributions, a plea for speedy relief from E.T. and an analysis of the 16 mm. situation as it applies to exhibiting regulations in small halls are the main subjects reviewed in the annual report of the London and Home Counties branch of the C.E.A., published this week.

Sunday opening hours have been the subject of consideration on numerous occasions. During the war earlier opening hours were permitted, and it was to be expected that with the cessation of hostilities a rearrangement would have to be made. In an attempt to interpret public opinion and with the consent of the London County Council, a letter was addressed to the Bishop of London who, in his capacity as president, passed the matter to the Public Morality Council, which body was pressing for a return to pre-war hours. A deputation from the branch waited upon the Public Morality Council, and by general consent the London County Council was informed of the unanimous agreement that Sunday kinemas should operate in future from 4.30 p.m. until 10 p.m. The licensing authorities in the vicinity of London have followed suit.

Sunday charity contributions have again come under review, and the committee will continue to press for amending legislation to enable kinemas to open on Sundays free of the obligation of a charity payment.

N.A.T.K.E. Agreement

After many months of active negotiation, a national agreement has been concluded with the National Association of Theatrical and Kine Employees. Whilst the general conditions of the agreement are applicable nationally, the branch is still responsible for the scale of wages and the grading of kinemas, and an Area Conciliation Board is in the course of formation. The branch was the first in the Association to accord formal recognition to the N.A.T.K.E. as the representative body catering for kinema employees by its agreement in 1935, and there is every reason to look forward to a continuance of harmonious relationship.

High hopes are entertained for the success of the Separate Managers' Section, and members have already received the national agreement, which is now in operation.

Despite protests from the branch, the seat price rule has been inserted in licences by four licensing authorities. That there is no apparent reason for this action is proved by the fact that complaints by patrons are infinitesimal. The rule is irksome, for the standard of trading by exhibitors is exemplary and service to patrons is their main consideration.

A joint report has been issued by the C.E.A. and K.R.S. governing 16-mm. kinema performances. Upon inquiry from licensing authorities the committee stated it is unsatisfactory that such exhibitors are unregulated, as the risk is not solely confined to the degree of inflammability of the film. There are risks arising incidental to the wiring of a hall not normally used for this purpose, and therefore safety regulations commensurate with the degree of risk would be advisable.

Room for Standing

Permission to stand 30 patrons at the rear of the circle of the Odeon, Herne Bay, has been granted by the local council, subject to all other gangways and exits being kept clear and unobstructed, and that the standing patrons be shown to seats without delay, as they become vacant.

L.C.C. BILL SAFEGUARDS THE KINEMA

THE L.C.C.'s new General Powers Bill, authorising the provision by the county council or the borough councils of concert halls, entertainment rooms, reading rooms, pavilions and bandstands, states that the premises may not be used for kinema purposes except for the exhibition of films relating to the functions of local authorities.

On the Sunday Opening Fronts

L.D.O.S. WILL CONTEST POLL AT TUNBRIDGE WELLS

BARNSELY.—Thursday, February 13, has been fixed for the poll to decide the Sunday opening question at Barnsley. At last week's town's meeting a resolution for Sunday kinemas was lost by 330 votes to 213.

BLAYDON-ON-TYNE.—Blaydon-on-Tyne electors have decided, by 667 votes to 275, in favour of Sunday kinemas.

BRISTOL.—In connection with the Sunday opening question in Bristol, a town's meeting has been arranged for Monday, February 24.

CHINGFORD.—Within seven days of the recent town's meeting, when a resolution for Sunday kinemas was defeated by the narrow margin of 24 votes (figures were: for 279, against 303), a petition for a poll has been lodged with Chingford's Town Clerk.

CLEETHORPES.—By one vote—41 to 40—the public meeting of Cleethorpes electors on Wednesday of last week decided in favour of the continuance of Sunday opening. T. D. Bell, chairman of the North Lines C.E.A., put the case for Sunday kinemas.

EXETER.—A majority of just over 6,000 votes in the recent poll won the day for Sunday kinemas in Exeter.

LOUGHBOROUGH.—Monday night's council meeting at Loughborough decided, by 96 votes to 75, not to continue Sunday kinemas in the town after the end of the year.

MANSFIELD.—The Mansfield Sunday kinemas poll resulted in a majority of 4,331 in favour of



Betty Grable in a scene from *THE SHOCKING MISS PILGRIM*, a forthcoming 20th Century-Fox Trade show

opening. Voting figures were 6,013 votes for and 1,682 against.

NEWMARKET.—The clergy of Newmarket do not intend fighting the decision of the recent town's meeting—a resolution in favour of Sunday opening was passed by 24 votes to 3—by demanding a poll.

PLYMOUTH.—A majority of 60 voted in favour of Sunday kinemas at Plymouth's town's meeting last Friday. The opposition is making attempts to demand a poll. C. Pickell, by arrangement with S. K. Lewis, of A.B.C., rendered valuable assistance to the local committee.

RADCLIFFE.—By 21 votes to 11, Radcliffe Borough Council at a special meeting decided to withdraw a draft Order for Sunday opening of kinemas in view of the overwhelming vote given against Sunday kinemas at the public meeting of electors and the "unjustifiable" expense of holding a poll.

TUNBRIDGE WELLS.—As was anticipated by the supporters, Tunbridge Wells is to poll on the question of Sunday opening. The date has been fixed for February 21. The town is the home of the secretary of the Lord's Day Observance Society, but despite the Society's stiff opposition at last Thursday's town meeting, a resolution in favour of opening was carried by 464 votes to 310. C. A. Craythorn, managing director of Ace Cinemas, is organiser behind the exhibitors' campaign.

WELLINGTON.—February 26 has been fixed for the public meeting to decide on the continuance of Sunday opening at Wellington, Salop.

O'Brien Says: "Accept the Johnston Plan" INDUSTRY ACCUSED OF DISUNITY

A PLEA that the British Government should act on the suggestion made by Eric Johnston, U.S. film czar, who said that the new quota legislation should be postponed for a year, was made by Tom O'Brien, M.P., general secretary of N.A.T.K.E., at a dinner last week given by the union's Studio Section.

The guests included representatives of the British Film Producers' Association, other film production unions, Members of Parliament and the Trade Press.

O'Brien said: "Eight separate proposals have been submitted to the Board of Trade which deal with the future of the British film industry. They come from the C.E.A., the K.R.S., B.F.P.A., Short Film Producers, Screenwriters' Association, F.I.E.C., the Parliamentary Group, and by Sir Alexander Korda, who has dissented from the proposals of his own organisation, the B.F.P.A."

"Every one of us has put up conflicting ideas to the Government as to how the industry should be run from 1948 onwards."

It was on this fact that he based his proposal to adopt Eric Johnston's suggestion, made during his visit to this country.

"We can't fight Hollywood with eight conflicting ideas," said O'Brien. "Hollywood is united. We need unity."

O'Brien started his speech by stating that the 7,000 strong Studio Section had a lot of which to be proud. The N.A.T.K.E. executive expected the eventual settlement of inter-union disputes. He was looking forward to the setting up of an International Federation of Film Trade Unions.

O'Brien concluded: "I hope there will be no bitter conflict between London and Hollywood. We should be prepared to co-operate."

Film Inquiry?

George Owen, president of the Studio Section, was in the chair.

Haydn Davies, M.P., spoke about the studio situation. He assured his listeners that no demand had yet arisen inside the Parliamentary Labour Party for an inquiry into the film business. But it may follow the Press and the suggested B.B.C. inquiry.

George Thomas, veteran industrial correspondent, writer for the *Daily Herald*, summed up the meeting thus: "The picture O'Brien gave of the film industry is an appalling one."

Two Cities Moves Its Publicity Department

Margaret Marshall, Two Cities' publicity director, with head office publicity personnel, now has permanent offices at Two Cities Films, Ltd., 15, Hanover Square, London, W.1. Telephone: MAY-fair 1227.

SCOTTISH

WARNING TO T. O'BRIEN IS SEQUEL
TO NEW YEAR STRIKE THREAT

"Disrupt the Agreement and Take the Consequences" Says W. R. Fuller

AN outspoken warning of the possible consequences of the disruption of the national agreement between the C.E.A. and N.A.T.K.E. was given by General Secretary W. R. Fuller at the annual meeting of the Scottish branch. Mr. Fuller dealt also with the increase in the P.R.S. fees and the Scottish attitude towards the proposed increase in the C.E.A. subscriptions. George Kemp was installed as the chairman for 1947-48. Among other visitors were F. A. Prior, national president, and E. J. Hinge, treasurer.

Commenting upon the annual report by J. R. Turner, the secretary, which had already been circulated, JAMES WALLACE, the retiring chairman, observed that it fairly covered the ground, with one exception—that was the new agreement with the P.R.S., which, notwithstanding criticism, he thought was a very good job indeed.

Presenting the report of the N.A.T.K.E. Committee, RITSON BENNELL recalled the harmonious arrangements the branch had had with the E.T.U. It had been obvious for some years past, however, that it was very difficult to carry on with two different unions at the same time, and the agreements with the E.T.U. had to be terminated.

Harmonious—Until

It would seem, went on Mr. BENNELL, that the National Agreement rather went to the heads of the leaders of the N.A.T.K.E., and for the first time in Scotland we had a threat of strike trouble. Mr. Bennell went on to recount the steps which led to the suggestion they should close on New Year's Day. The strike talk came as a shock because hitherto they had endeavoured to conduct their relations with labour on a conciliatory and friendly footing. The allegation that a suggestion was made in the negotiating committee that there should be some consideration for those who worked on New Year's Day was denied. Both Tom O'Brien and W. S. Brown had spoken in the Press of the large number of cases of evasion in Scotland, but when this general statement had been reduced the number of cases of deliberate evasion was extremely minute and they would be dealt with in a spirit of fairness by the Conciliation Board. It should be added, concluded Mr. Bennell, that the employees in Scotland had received double pay for New Year's Day.

A Warning

W. R. FULLER said that the Association's first attitude to any agreement was an insistence on their own people to carry it out. If any of their members was in the wrong he was promptly told to put his house in order. In regard to the E.T.U., this raised a different point of view, and that was the Association's undoubted right to recognise whatever union they chose—or withdraw recognition. The Ministry of Labour had no jurisdiction over them in regard to recognition or withdrawal of recognition. The E.T.U. sent a delegation to London and a meeting was arranged with the officers of the Association, and the matter so far as the E.T.U. and yourselves is concerned is finished.

Mr. FULLER, who mentioned that he was meeting the local officials of the N.A.T.K.E. the following day, said that Mr. O'Brien had been told that if he wanted to disrupt the agreement he would take the consequences.

"While we welcome the N.A.T.K.E. agreement, if he liked to start messing about we will tell him we will revert to a branch agreement or no agreement or work in future through the Ministry of

Labour. When he realises we mean business we can get rid of these threats to strike."

Big Problems

FRED A. PRIOR, the National President, congratulating the branch on having a credit balance—one of the few branches in the country—said he was looking forward to the Scottish branch nominating and ultimately having elected a President of the Association. It was a long time since Scotland had a representative, and it was high time they came forward again.

Big problems lay ahead of the Association, not the least of which was the Films Act. In the main, the negotiations would fall upon his successor, B. T. Davis. The Association had made recommendations at the request of the Board of Trade for what they considered the requirements of the new Films Act. Their main aim was to get an Act which would work and not an Act that at the present time was making 25 per cent. of exhibitors law-breakers against their wish and desire. These recommendations would be pressed very hard indeed.

Referring to the call for an independent section, Mr. PRIOR said that, without taking sides, he felt that there never was a time in the history of the Association when it was more necessary that they should have absolute unity within the Association as now, and that that unity should come from circuit and independent alike.

Increased Subscriptions

The subject of increased subscriptions was dealt with at length by E. J. HINGE, who said that for the first time in their existence they faced a very bleak future. The TREASURER spoke of the new premises and the high costs and charges incurred and added that it came as a

very great surprise to him to find that day that the Scottish branch had finished the year with a balance. The bulk of branches had considerable deficits. There had been a suggestion that they should dip into the bag and use the money to-day instead of leaving it to posterity—or "the circuits when they had bought out the independents." (Laughter.) But what he was concerned with was that they should balance the budget as far as possible. He hoped that if the branch accepted the increased contribution it would mean only a temporary measure until some better formula had been devised, such as grading.

Grading Problems

RITSON BENNELL called attention to the fact that in the minutes of the last annual meeting he had said he thought the grading of the various halls should be altered. The existing system of grading was not satisfactory, and they had been told then by Mr. Fuller that the regrading of halls would be considered at a later date. As a matter of fact, the question was first raised in 1942, and now they were told they would have to wait another two years.

JACK S. DUNBAR said there seemed to have been some misunderstanding as to whether Scotland would pay or would not. They had raised the amendment simply to show the branch's dissatisfaction regarding the supply of statistics in regard to classification. Scotland would pay as it had always done.

Fuller's Reply

Mr. FULLER, after a brief history of grading, said they were ready to prepare that information to circulate to all branches in the country when the plans they had in mind were interrupted by discussions with the N.A.T.K.E. As soon as they had two or three years' experience with the 50 per cent. increased subscriptions they would know exactly where they stood and there was nothing to prevent the General Council going into the whole question of gradings so that they could work out what would be a suitable system.

BRANCH'S NEW CHAIRMAN

THE election of officers of the Scottish Branch of the C.E.A. for the current year was opened by James Wallace, the retiring chairman, who paid tribute to the aid he had received from the executive and from George Kemp, vice-chairman, and John R. Turner, the secretary, and his staff.

In proposing the election of George Kemp as chairman of the Branch, Mr. Wallace said that Mr. Kemp had been vice-president with credit to himself and benefit to the branch throughout the year. He was sure he would prove a capable and efficient chairman. This choice was unanimous, and Mr. Wallace, after congratulating Mr. Kemp, invested him with his badge of office.

Mr. KEMP, in taking over, thanked the branch sincerely for the honour. He realised it carried responsibility, but he would do his utmost to justify their confidence and live up to the reputation of Past-Chairman of the Scottish branch.

His first duty was to propose W. J. McGuire, Edinburgh, as Vice-Chairman of the branch, and this was unanimously agreed.

Other offices were then filled as follows:—

Treasurer: H. J. Green.
Trustees: R. V. Singleton, Dr. James Welsh, A. S. Albin.
Auditors: Thos. Smith and Sons.

Delegates to General Council

Glasgow and West of Scotland: James Wallace, Geo. Kemp, Sir Alex. B. King, Geo. Singleton, H. J. Green, G. U. Scott, R. Bennell.

Edinburgh Section: Louis D. Dickson, J. S. Dunbar, Wm. Albin.

Dundee Section: Miss M. F. McIntosh.

Aberdeen Section: J. Patrick Jeffrey.

Executive

Glasgow and West of Scotland Section: D. A. Stewart, Geo. Taylor, K. M. Dunn, Dr. James Welsh, W. M. Hamilton.

Edinburgh: R. McLaughlin, L. F. Priest, J. McGuire.

Dundee: Wm. Page.

Aberdeen: J. Patrick Jeffrey.

Benevolent Fund Committee: W. M. Hamilton, J. Connelly, J. McGuire.

At the conclusion of the meeting Mr. KEMP asked for a vote of thanks to James Wallace, the retiring chairman, and also to Mr. Turner, Bert Green and Mr. Salmon.



GEORGE KEMP

NEW TARGET FOR TAX RELIEF URGED

Luncheon Guests Told
"Not High Enough"

THE annual luncheon of the Scottish branch, which immediately followed the meeting, was attended by representatives of all sections of the Scottish Trade, some 250 people being present at the Grosvenor.

Accompanying the new chairman, George Kemp, at the top table, were Sir Hector McNeill, Lord Provost of Glasgow; Sir A. B. King, C.B.E.; Fred A. Prior, president of the Association; E. J. Hinge, treasurer; W. R. Fuller, general secretary; James Wallace, past chairman; A. S. Albin, Edinburgh; H. J. Green; D. A. Stewart; A. Levy, K.R.S., and John R. Turner.

After luncheon, the chairman, Mr. Kemp, spoke of the problems which faced the Trade. They could come under the three headings given by Sir Alex. B. King in a recent article: (1) Entertainment tax; (2) film hire, and (3) the new Films Act.

The Tax

Personally he felt they were not aiming high enough with the tax. A large number of cinemas were dependent upon the working population, and those people in turn were dependent upon the cinemas to supply one of the few means of entertainment and relaxation available. Many of the cinemas were finding it exceedingly difficult to carry increased costs.

British Films

Film hire was a matter which could be settled within the industry.

As for the new act, whereas in the old days we were concerned with showing time of British films, we were now concerned with the show of British films on foreign screens.

He appealed to the producers to give exhibitors a break by providing better British films. Regarding the quota, the new Act will come into force next year, and they all knew to their cost the effect of the present Quota Act—it had turned the public against British films. Fortunately, however, the position had changed a bit since 1938. What they wanted now was an Act which would encourage production of British films, which the people want to see.

Finally, he had a word for the independent exhibitors. Matters of vital import to the whole industry would require to be discussed during his year of office, and he appealed to the Scottish members to attend all the meetings of the branch and give the officers the benefit of their experience and advice. In his opinion there was no need for separate sections or associations. Let us know where your interest lies and attend the branch meetings and work together to maintain our position as providers of entertainment to the public," he concluded.

F. A. PRIOR proposed the toast of the Corporation of Glasgow, and took advantage to pay tribute to Dr. James Welsh and the Lord Provost, Sir Hector McNeill, suitably replied. Replying to W. R. Fuller, who toasted the Press, E. W. FREDMAN also mentioned the fact that Scotland should put forward a candidate for the presidency of the Association, mentioning the name of Sir Alex. B. King.

ARTHUR ALBIN proposed the health of the Chairman, to which Mr. KEMP briefly responded.

The Week in Scotland

Gathering of the Clans for C.E.A. Annual Event

BUSINESS AND PLEASURE MIXED

IT is always a refreshing break to attend the annual meeting of the Scottish branch. The Scots have the happy knack of combining their traditional aptitude for hospitality with that of business without the slightest detrimental effect on either.

Visitors to Glasgow last week included Fred Prior, W. R. Fuller and E. J. Hinge, and I believe the Scottish branch was as delighted at the opportunity afforded of welcoming the English contingent as we were to renew the acquaintanceship under the most pleasant auspices.

OSTENSIBLY, the reason for the trip was to attend the annual meeting and luncheon of the branch. It was, however, evident upon arrival at Central Station that we were embarking upon a series of engagements which would keep us fully employed during the short period at our disposal.

As a matter of fact, we were just in time to make our first date with Herbert and Fred Green, who showed us what the Playhouse staff could do when it comes to throwing a dinner party. It was a happy resumption of the lavish hospitality always associated with these occasions!

WHY is it, though, that apparently an essential concomitant of a Green dinner party is the spate of poesy contributed largely, I suspect, by Bert Green?

Each of the 30 guests had a poem alongside his plate, mostly original effusions, but where the divine afflatus petered out, Burns and even Pope were conscripted to adorn the tale and to point whatever moral there may have been.

SEATED next to me was T. Graham Salmon, solicitor of the branch, a clear, incisive thinker, typical of the newer generation of branch executive of which Scotland is fortunate to possess so many.

This year's chairman, George Kemp, is an example of what I mean. He comes of a grand old Scottish exhibitor family and has already proved his worth. His successor in the vice chair, Walter McGuire, is another of the up and coming youngsters who is following in his father's footsteps. Pat Jeffrey also looks like playing a big part in Trade affairs.

Incidentally, Sir Alexander King received with becoming modesty the tributes paid to his analysis, presented to the Sheffield branch, of C.E.A. problems and particularly the entertainment tax situation.

MUCH of Wednesday's proceedings were devoted to business, and I must say that the Scots provide a lesson to most British branches for the celeritous manner in which they dispose of the agenda.

Jimmy Wallace, who did an excellent job of work last year as chairman, wasted little time in a valedictory address when handing over to George Kemp, whose subsequent handling of the meeting, firm but unassuming, could not have been bettered.

TWO matters of particular interest to the branch were referred to the visiting executives—the N.A.T.K.E. strike threat, which was dealt with not inconsiderable vigour by the general secretary, whose outspoken challenge was obviously welcome to his hearers.

Hinge supplemented the remarks of president Prior and W. R. Fuller anent the proposed increase of subscription.

Altogether a most invigorating meeting, which showed that the Scots have decided views and are always ready to give them vigorous expression.

THERE was a big gathering of the clans at the annual luncheon at the Grosvenor, at which the hope previously expressed by F. A. Prior that the Scots would shortly nominate a national president was accented.

George Kemp made an admirable impression with a modest but forthright speech, and his warning words to the independent exhibitors were considered exceedingly timely.

A pop in at the Scottish C.T.B.F. meeting, where George Taylor assumed the mantle of George Urie Scott, sufficed for the afternoon. The funds are now more than £30,000, which exceeded the wildest dreams of Tommy Ormiston, who originally set a target of, I believe, £5,000.

SUBSEQUENTLY had a chat with Jimmy McBride, who, notwithstanding his adamant attitude towards the C.E.A., is yet doing a powerful job of work in connection with the benevolent fund. I noted, by the way, there is a proposal of a revival of the annual dinner-dance of the fund.

Six of the Singleton family supported George at a final date of the day—dinner at the Central—which again upheld the prestige of the Scots' hospitality and again provided a medium for versification.

The little dinner party was a fittingly festive conclusion to the day's proceedings so far as I was concerned.

Fuller, however, was up betimes attending a meeting of the Conciliation Board, at which he took the opportunity of dealing with the New Year's strike threat. N.A.T.K.E.'s decision to ask for a variation of the national agreement leaves little doubt that the agreement is quite clear on what it says, declares my Glasgow correspondent.

THE STROLLER.



Mr. and Mrs. Harry Winocour of the Winocour Circuit, Scotland, recently visited Hollywood. Here they are seen on the Columbia set for the *THE SWORDSMAN* talking to the star Larry Parks.

RIO, EDINBURGH, REBUILDING

A Social Necessity

THE Rio, in the Craigmiller district of Edinburgh, which was largely destroyed by fire last year, is likely to be reconstructed at a cost of £11,000. The Committee of Control of Civil Building said that the principal factor influencing the Ministry of Works was whether the cinema could be said to be a social necessity.

The Lord Provost Committee of the Town Council agreed it was.

SCOTS SECTION REPORT

AMONG the reports submitted to the annual meeting of the Scottish branch was one from Dundee, in which Miss McIntosh referred to wrong inferences which had been drawn in regard to "A" and "U" films as the result of the use of English category boards.

Other Section reports were submitted by J. PATRICK JEFFREY (Aberdeen), Mr. Cook (Dumfries) and T. GRAHAM SALMON (Edinburgh).

Films Council

Following the report of the Glasgow and West of Scotland section given by JOHN R. TURNER, JAMES WELSH presented the report of the Films Council Committee. During the past year, he said, the work of the council had proved full of interest and had developed in various ways. The library was still very much used, although it had operated under difficulties owing to the shortage of films. Changes would be taking place in connection with the council. The relationship between the Film Institute and the council was very harmonious, and the council now owned the premises in Sauchiehall Street, a very useful centre.

Mr. SALMON, hon. solicitor, also reported on provisional orders sent to him for revival.

The Odeon, Dursley, was badly damaged by fire which destroyed the roof and screen and did considerable harm to the auditorium.

N.A.T.K.E. AND NEW YEAR DAY LABOUR TERMS

Will Ask for Variation of the Agreement

A MEETING of the Scottish Conciliation Board on Thursday in last week provided an opportunity to the C.E.A. representatives to deal with alleged inaccurate announcements made by W. S. Brown, the local secretary, to the Press concerning certain of the Scottish delegates in connection with the New Year Day strike threat.

The point at issue is whether New Year Day is a normal working day or not.

Result of the discussion, states a KINE. representative, is that there is no doubt that it is—with double pay.

It is understood that Tom O'Brien, the general secretary of the union, has now intervened and proposes to approach the General Council to see whether it will be possible to vary the national agreement.

Opinions expressed by C.E.A. executives is that N.A.T.K.E., by asking for a variation of the agreement has left no doubt that the agreement is quite clear on what it says. By adopting the method of taking the matter further, N.A.T.K.E. automatically admits that its threat to strike without first approaching the Conciliation Board was totally unjustified.

S.C.T.B.F. OFFICERS FOR 1947

At the annual meeting of Scottish Benevolent Fund, George Taylor was unanimously appointed the new chairman.

The election of other office bearers followed:—

Hon. president, Herbert J. Green, J.P.
Hon. vice-presidents, R. V. Singleton, J.P., Geo. F. Green, Sir Alex. B. King, C.B.E., J.P.

President, Geo. Taylor; immediate past president, Geo. U. Scott; vice-presidents, A. F. Gibson, Jack Dunbar.

Hon. treasurer, E. Ancill.

Auditors, Thos. Smith and Sons

Exhibitors: Wm. Hamilton, J. Connelly, J. Maguire. Renters: Wm. Carruthers, J.P., L. B. Marshall, E. J. Bryson. Operators (appointed by E.T.U.): J. Currie. Employees (appointed by N.A.T.K.E.): J. Lawrie.

Ordinary members: 1946 members. Kinema manager: H. S. Caxall, J. Hart. Life member: A. S. Matthews.

Mr. McBride suggested renewal of the annual dinner-dance, and this was submitted to the executive for consideration.

A vote of thanks to the chairman closed the meeting.

New Kinema Projected

An application by the Sighthill Cinema Co. for the consent of Edinburgh Corporation to erect a kinema, shops and a hall at Sighthill housing area was remitted to the chairman and conveners of the Housing and Streets and Buildings Committee for consideration and report.

M-G-M HAS ENTERPRISE!



AND ENTERPRISE HAS
—JUST FOR A START!—

INGRID BERGMAN, CHARLES BOYER, CHARLES LAUGHTON

in Lewis Milestone's production of Erich Remarque's

"ARCH OF TRIUMPH"

BARBARA STANWYCK, DAVID NIVEN in "THE OTHER LOVE"

JOHN GARFIELD, LILLI PALMER in "BODY AND SOUL"

JOEL McCREA, VERONICA LAKE in "RAMROD"

GINGER ROGERS in "WILD CALENDAR"

WEEKLY
1947

"I forgot to tell you.
I don't trust anybody
... especially women!"

in JOHN
CROMWELL'S

DEAD RECKONING

Morris
CARNOVSKY

Charl
CAN

Screenplay by
Directed
Produced

A COLUMBIA PICTURE



meets

"You can't
push me
around!"

CKONING

Charles William Marvin Wallace
SKY CANE · PRINCE · MILLER · FORD

Screenplay by Oliver H. P. Garrett, Steve Fisher

Directed by JOHN CROMWELL

Produced by SIDNEY BIDDELL



The Kine.'s At-a-Glance Chart of

Here is a complete summary of the chief points in the Quota reports submitted by the Cinematograph Exhibitors' Association, and the leading societies in the film business to the Board of Trade.

J. Arthur Rank has sent a separate report giving his views as far as the Odeon and Gaumont circuits are concerned, and Sir Alexander Korda has submitted an independent report on film production.

	EXHIBITORS' QUOTA	RENTERS' QUOTA	METHOD OF FIXING QUOTA	FIRST and SECOND FEATURE and SHORTS QUOTA
C.E.A.	Special small quota for independents. Reduction to figure of not more than 10 per cent. for independent kinemas in competition with two other kinemas in a barring area.	Opposed to abolition. Believe double and treble quota should apply to exhibitors as well.	On a year-to-year basis, after consultation with the Cinematograph Films Council, and in accordance with the number of British productions available. Footage to be abolished in favour of numbers. The margin between British Quota production and exhibition should be increased.	Opposed to separate quotas.
B.F.P.A.	In favour of renewal. Reduction in any quota period in favour of any kinema which satisfies B. of T. that it cannot obtain sufficient British films to comply with current quota figure upon terms which would cause the exhibitor no financial loss.	In favour of abolition.	On a year-to-year basis after consultation with the Cinematograph Films Council. To be expressed in terms of number of weeks' playing time and not in footage. Suggested figures:— Eight first feature films in 26 weeks for kinemas running weekly programmes. Sixteen films in 26 weeks for kinemas showing two programmes per week. Four British films out of every 26 supporting films. Four British shorts in six months unless extra second quota features were put on as a substitute (two shorts per every second feature). Changes to be made in the figures every six months.	Separate quota for first and second features respectively, a picture to be assessed for quota purposes according to whether it appears in a particular kinema's programme as a first or second feature. British pictures should no longer be assessed by the "footage" or "costs" test.
FILM INDUSTRY EMPLOYEES' COUNCIL.	Kinemas to be classified into following categories:— (1) Large circuits. (2) London West End kinemas. (3) Other circuits with more than 10 kinemas. (4) Exhibitors with less than 10 kinemas.	In favour of abolition.	Highest for circuits and West End theatres, reduced for small circuits; least for independents; separate quota for second features and shorts.	In favour of separate quotas.
SCREENWRITERS' ASSOCIATION.	Separate quota scheme. Films registered for exhibitors' quota shall not be available for renters' quota.	Separate quota scheme. Films registered as renters' quota shall not qualify for exhibitors' quota. Renters' quota would be regarded as a licence to import foreign films, but films registered as such would be of value to exhibitors in that they would not have to find exhibitors' quota films to set against them.	Renters' quota to be stabilised at a much higher figure than exhibitors' quota. Suggested figures 25 per cent. for renters' quota. 5 per cent. for exhibitors' quota, rising from year to year in accordance with growth of production.	
ASSOCIATION OF SPECIALISED FILM PRODUCERS AND THE FEDERATION OF DOCUMENTARY FILM UNITS.	In favour of renewal.	In favour of renewal.	Increase to highest practicable figure for renters and exhibitors. Figure suggested for short films: 50 per cent.	Films to be registered in following categories:— (1) First feature—over 6,500 ft. (2) Intermediates — between 3,000 and 6,500 ft. (3) Shorts—less than 3,000 ft.
BRITISH SHORT FILM MAKERS' SOCIETY.				Creation of an intermediate class of films of 3,000 to 5,000 ft. to be registered for quota only if costing £1 per foot when made in studios or 10s. otherwise.

The Trade's Quota Proposals

Associated British, while agreeing with the bulk of the C.E.A. report, has intimated its disagreement with the suggestion of "freezing" the combines and the Associations' policy of British ownership for British kinemas. A report dealing with the special conditions applicable to news and specialised kinemas has also been submitted by the News and Specialised Theatre Association.

SHORTS.	CINEMATOGRAPH FILMS COUNCIL	GOVERNMENT INTERVENTION	LABOUR COSTS, Etc.	REMARKS	
Quota decreased or abolished.	Increased exhibitor representation; decreased public representation.	—	—	Associated British disagrees with the view on combines. The Rank group also advanced some separate and unpublished proposals. Favours "freezing" existing combines and implementing its Monopoly Report proposals. Wants co-operative booking recognised. Wants 16-mm. in the new legislation.	C.E.A.
Four British shorts to be shown in six months, unless extra second features are put on as a substitute (two shorts per second feature).	Increased producer representation.	—	—	Favours "de-Americanisation" of Associated British. Wants 16-mm. covered in the Act.	B.F.P.A.
Minimum labour costs clause. Fair trading arrangements between producer and distributor. Quota raised substantially—commencing at 50 per cent.	To have wider powers and to foster films in the same way as the Arts Council fosters the British theatre. Duties to include:— (1) Administration of films bank. (2) Annual review of quota (3) Initiation of joint production committees. (4) Maintenance and development of the technical efficiency of the industry. (5) To serve as Industry's appeal board or tribunal (6) To set up distribution organisation.	Tax on net box-office receipts of foreign films. State distribution organisation. Circuit of State-owned kinemas.	Minimum labour costs clause and fair wages clause to be retained. Following amendment to provision that after excluding two persons, five-fifths of the labour costs of British films must be paid to British subjects:— "exclude only one person."	Report is based partly on private and unpublished memorandum sent to the B. of T. by Sir Alex. Korda, and partly on the "Mallalieu Report." Wants official films bank, Government circuit and reduced combines.	FILM INDUSTRY EMPLOYEES' COUNCIL.
—	—	Government to establish a finance corporation to finance independent producers and to establish a renting organisation to distribute films in Britain and the U.S.	Conditions governing exhibitors' quota films to be the same as those for renters' quota, particularly as regards labour costs. Films in the exhibitors' quota class would therefore qualify as single, double or treble quota accordingly.	Most startling suggestion is that there should be an official Government-owned British renting organisation operating in the U.S.	SCREENWRITERS' ASSOCIATION.
Quota increase to 50 per cent. If Government-sponsored films to count as quota they should not be given free distribution. Renters to be allowed to purchase shorts or intermediates only if purchase price is not less than the certified cost of production. If price is less it shall not be eligible for quota.	Representation of shorts producers increased to not less than two.	—	In absence of "quality test," the application of a costs test based on labour charges in the intermediate and short categories.	—	ASSOCIATION OF SPECIALISED FILM PRODUCERS AND THE FEDERATION OF DOCUMENTARY FILM UNITS.
Publicity or propaganda films to be excluded from registration for quota.	—	—	Opposed to costs test.	—	BRITISH SHORT FILM MAKERS' SOCIETY.

It's BIG... It's

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Solomon

LONDON TRADE SHOW
STUDIO ONE
Thursday,
February 13th,
10.45 a.m.

... Its ART
COLUMBIA PICTURES presents

ICK

EVELYN

POWELL • KEYES

in

My Darling

with

LEE J. ELLEN NINA
COBB • DREW • FOCH

S. THOMAS GOMEZ • JOHN KELLOGG

SCREENPLAY BY ROBERT ROSSEN

DIRECTED BY

ROBERT ROSSEN

PRODUCED BY

ASSOCIATE PRODUCER

EDWARD G. NEALIS • MILTON HOLMES

HOW
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"WARNER'S HAVE
A BOX-OFFICE HIT"
"WILL GRAB HANDSOME RETURNS"
"AN HOUR AND A HALF'S CONSTANT EXCITEMENT"
"WILL STIR AUDIENCES TO FRENZIES OF HIGH
EXCITEMENT"

**"GREAT
ENTERTAINMENT"**

—C. A. Lejeune, *Observer*.

**"I GNAWED
MY FINGERS"**

—Dilys Powell, *Sunday Times*.

**"LILLI'S LATEST
STUNS US"**

—Paul Dehn, *Sunday Chronicle*.

**"I HAVE NEVER SEEN
LILLI PALMER MORE
GLORIOUS OR GARY
COOPER BETTER CAST"**

—Ross Shepherd, *People*.

**"THE ONLY COMPLAINT
I CAN THINK UP
ISN'T IMPORTANT
ENOUGH TO PRINT"**

—W. A. Wilcox, *Sunday Dispatch*.

Impact!

**GARY
COOPER
IN
"CLOAK
AND
DAGGER"
ROBERT AL
LILLI PALMER**

**DIRECTED BY
FRITZ LANG**

**PRODUCED BY
UNITED STATES PICTURES
FOR WARNER BROS.**



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STUDIO NEWS AND VIEWS

Neame Denies Cineguild Split: Power Cut Stops Production: Warner Will Not Film in Teddington

RUMOURS that there is a pending split inside the Cineguild set-up, with Ronald Neame and David Lean quitting the team to form their own independent companies, were denied by Ronald Neame this week. "We are, without doubt," he said, "going through a state of flux. Probably the reason why the rumours originated was because we asked the French director, Marc Allegret, to come over and direct our current picture."

Cineguild, following the policy of the Independent group, is this year stepping up its production schedule to two pictures in 12 months. It has been found impracticable for one man to produce or direct more than one picture a year . . . so the Cineguild team of three must be augmented to four.

Anthony Havelock-Allan is producing "Blanche Fury" in Technicolor. Meanwhile, David Lean and Ronald Neame are busy on the pre-production stages of "Oliver Twist," which Lean will direct with Neame producing, starting the second week in May.

NEAME'S VIEWS

NEAME IS a film man who has been through the mill and knows the business of production from back to front. I drove back from Pinewood to London with him last week, which provided an excellent opportunity in these hectic production days to talk over some of the current studio problems.

Ronnie, as he is known to all the boys on the floor, is looking in the best of health, having returned from a winter holiday in Switzerland. Holiday was spent with the Sidney Gilliat family "away from the noise of London, the atmosphere of film studios, and the Press."

About one thing Neame was very definite: "We must make more British films."

How? Well, he agreed with me that schedules are, on the whole, taking too long; that casting is providing a big headache because of an inadequate stream of new talent; and that to provide quantity and quality we must have more studios.

We were still chasing ideas for the solution when we arrived in London.

SECOND TIME LUCKY

IT'S A CASE of second time lucky for French director Marc Allegret. Allegret, a man in his middle forties, was in this country before the war and started preliminary tests on Korda's "Thief of Bagdad." But nothing was finalised and he returned to Paris to make a picture with Charles Boyer.

Now, Allegret is making his first film in Britain—also his first film in colour.

Lunching with him at Pinewood last week, we spent most of the meal discussing French and British film trade union methods, and not debating the obvious subject of French and English cooking. There's little doubt that the French all-industry union system has proved its worth by preventing

internal warfare; but Allegret is so impressed with our constructive system of works committees that he has sent back to France a full report suggesting the immediate adoption of a similar scheme there.

Marc spoke much about French films, about British films, about American films . . . but said little about himself. He has, in fact, a war record of which anyone could be proud. During the German occupation he joined forces with one of the French "contact" points and organised many daring escapes by Allied fighting men.

He admits that his present assignment is a tough one. But Allegret is a film maker born and bred, and, I notice, has already won no little admiration from the boys on the unit.

Marc is directing Valerie Hobson and Stewart Granger in this English period drama. Valerie, by the way, joined us after lunch and asked our aid in pelting her with snowballs for the still cameraman.

Services gladly rendered, Valerie.

N.A.T.K.E. CALL FOR UNITY

WAS GUEST at a dinner party held last week by the Studio Section of N.A.T.K.E., at which head office men, representatives of the B.F.P.A. (led by H. Francis), Members of Parliament, and delegates from other unions were present. Idea, George Owen, president of the section, told the gathering, was to get together on a friendly basis to build up the goodwill which is so important these days in all sections of the industry.

George, who I remember, put in some good work as peacemaker at Denham during the height of the summer inter-union warfare, told us that a five-day week for studios was inevitable. But it must not come at the cost of increased film output.

A full report of the speeches appears on another page of today's issue.

STUDIO WITHOUT ELECTRICITY

THE COLD spell brought its problems to at least one studio this week. Southall was put out of action for nearly a whole day by an Electricity Board load-shedding operation.

Tony Keys, associate producer on "Dancing With Crime," made a last minute decision to duplicate an exterior set on the Twickenham lot in the Southall studio. His idea was to provide



R. Barnsheatle, J. C. Cook and F. Ryan at work on the play-back equipment during shooting on Two Cities' UNCLE SILAS at Denham

a safeguard against snow, which would prevent exterior work. But when work was set to start up in the studio, the unit arrived to find the whole studio in darkness.

Artists groped around in the gloom to complete their make-up. Then plasterers and technicians gathered in the carpentry shop and warmed frozen feet and hands round a wood-shavings fire.

Lights came on just when it was decided to break for a late lunch. There was a rush for the stage . . . and no one had "lunch" until the end of the day's shooting.

NOTHING ODD ABOUT IT

THERE IS nothing odd about the outstanding reception given to Two Cities' "Odd Man Out." It's a film which, without doubt, deserves the highest praise which can be given it. What is odd that more people who, like director-producer Carol Reed and his team of actors, technicians and craftsmen, really know how to make a picture are not given the chance to do so.

Reed had the picture in production at Denham for well over 20 weeks. It was time well spent. But this is not proof that a long schedule is sure to produce a good film. It is only proof that six months was needed to make "Odd Man Out."

While the well-merited praise goes round for William Alwyn's music, high standard of acting, Bob Krasker's photography, Carol Reed's direction, let's not forget congratulations to "the boys." After all, without them no picture would be made!

BATCHELOR FOR SIR ALEX.

"BILL" BATCHELOR, pictorial publicity director for the Rank Organisation, is leaving to join the Sir Alexander Korda group as Pictorial Editor. He will be in charge of all stills and colour trans-

RECORDING FOR "UNCLE SILAS"

parencies, especially with a view to U.S. distribution.

A.B.P.C. BUILDING

WAS SPEAKING to W. R. Glen at last week's A.B.P.C. lunch for Sir Stafford Cripps and Jack L. Warner. Glen, who is really the man behind the whole production scheme, having replanned the Elstree studio, was giving me an up-to-the-minute report on progress.

Things are going well. So well, in fact, that Glen is optimistic of having two stages ready for production in August . . . the original date set for opening. The next two should, he says, be ready by the Spring of 1948. Then work will begin on four more stages, each 100 ft. by 150 ft. in size.

The statement made at last week's lunch that A.B.P.C. will produce six films in two years for Warner release obviously did not include the total annual outputs from Elstree, Welwyn and Teddington.

Made a check-up this week on the whole situation. This is how it stands:

A.B.P.C. will go ahead with an extensive programme in addition to the three films for Warner Bros. per year. This programme will be directed to British distribution on the A.B.C. circuit.

Warner does not intend to make films at Teddington. It is stated that, until the third stage can be built—this cannot be until late 1948 at the earliest—the studio will not be large enough to accommodate the type of picture which it is Warner Bros. company policy to produce. Instead, the studio is to be leased out to independent producers.

KORDA TO DIRECT

SIR ALEXANDER KORDA, after spending nearly three years planning and building up his present

Continued on page 20

Film Trade Show Offers for January, 1947

WALTURDAY
CINEMA
SUPPLY
CO. LTD.

48 GERRARD ST. W. I. GERRARD 1087.

TITLE.	RENTER.	RUNNING TIME.	CERTIFI- CATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
A pology for Murder ...	Pathe ...	65 min.	A	5,924 ft.	Ann Savage, Hugh Beaumont, Russell Hicks	Good "thick-ear" (NO)	...	Jan. 23, 1947 Not Fixed
B ehind the Mask ...	Pathe ...	67 min.	A	6,067 ft.	Kane Richmond, Barbara Reed, George Chandler	Second for the easily pleased (O)	...	Jan. 23, 1947 Not Fixed
B ehind Beatrice ...	Exclusive	75 min.	A	6,940 ft.	Fernand Ledoux, Renee Faure	Attractive general booking (NO)	...	Jan. 9, 1947 Not Fixed
B lackie and the Law ...	Columbia	68 min.	A	6,294 ft.	Chester Morris, Trudy Marshall, Richard Lane	Reliable series second (O)	...	Jan. 23, 1947 Not Fixed
B oomerang ...	20th Century- Fox	86 min.	A	7,731 ft.	Dana Andrews, Jane Wyatt, Arthur Kennedy	Outstanding melodrama (NC)	...	Jan. 30, 1947 Mar. 3, 1947
B owery Bombshell ...	Pathe ...	64 min.	A	5,893 ft.	Leo Gorcey, Huntz Hall, Teala Loring	Good average "Dead End Kids" (O)	...	Jan. 30, 1947 Not Fixed
C loak and Dagger ...	Warner	105 min.	A	9,557 ft.	Gary Cooper, Lilli Palmer, Robert Alda	Imposing box-office "catchpenny" (C)	...	Jan. 9, 1947 April 14, 1947
C rime Reporter ...	Exclusive	35 min.	A	3,243 ft.	John Blythe, Jackie Brent, Stan Paskin	Good general dramatic fill-up (C)	...	Jan. 23, 1947 Not Fixed
D on't Gamble with Strangers	Pathe ...	65 min.	A	5,997 ft.	Kane Richmond, Bernadene Hayes, Peter Cookson	Good average "thick-ear" (NC)	...	Jan. 30, 1947 Not Fixed
E asy Come, Easy Go	Paramount	78 min.	A	7,011 ft.	Barry Fitzgerald, Diana Lynn, Sonny Tufts	Just another "programmer" (C)	...	Jan. 16, 1947 Mar. 3, 1947
F reddie Steps Out ...	Pathe ...	62 min.	A	5,636 ft.	Freddie Stewart, Warren Mills, June Freisser	Doubtful booking (C)	...	Jan. 30, 1947 Not Fixed
G allant Journey ...	Columbia	80 min.	U	7,162 ft.	Glenn Ford, Janet Blair, Chas. Ruggles	Very good screen "Boy's Own Paper" (CO)	...	Jan. 16, 1947 Not Fixed
G ame of Death ...	RKO-Radio	72 min.	A	6,501 ft.	John Loder, Audrey Long, Edgar Barrier	Acceptable thumbnailed macabre (NC)	...	Jan. 16, 1947 Mar. 24, 1947
G enius at Work ...	RKO-Radio	61 min.	A	5,525 ft.	Wally Brown, Alan Carney, Anne Jeffreys	Poor (NO)	...	Jan. 30, 1947 Feb. 10, 1947
G ive and Take ...	Columbia	63 min.	A	5,706 ft.	Judy Canova, Allen Jenkins, Alan Bridge	Mediocre (C)	...	Jan. 23, 1947 Mar. 3, 1947
H ouse of Tao Ling, The	20th Century- Fox	69 min.	A	6,180 ft.	Kent Taylor, Dona Drake, Tala Birrell	Support for industrial masses (NO)	...	Jan. 16, 1947 May 5, 1947
H ungry Hill ...	G.F.D.	109 min.	A	9,825 ft.	Margaret Lockwood, Dennis Price, Cecil Parker	Capital general booking (C)	...	Jan. 9, 1947 Feb. 10, 1947
I nside Job ...	G.F.D.	65 min.	A	5,922 ft.	Preston Foster, Alan Curtis, Ann Rutherford	Very moderate second (NO)	...	Jan. 9, 1947 Jan. 13, 1947
J ester, The ...	Chasr Films	83 min.	U	7,498 ft.	Miriam Kressin, Zigmund Turk- hoff, Hymie Jacobson	For specialised halls only (NO)	...	Jan. 16, 1947 Not Fixed
L ady Luck ...	RKO-Radio	99 min.	A	8,939 ft.	Robert Young, Barbara Hale, Frank Morgan	Very good box-office "long-shot" (NO)	...	Jan. 23, 1947 Mar. 17, 1947
L a Symphonie Pastorale	G.F.D.	105 min.	A	9,600 ft.	Michele Morgan, Pierre Blan- char	First-rate booking for advanced halls	...	Jan. 16, 1947 Not Fixed
L ate George Apley, The	20th Century- Fox	99 min.	A	8,862 ft.	Ronald Colman, Peggy Cummins, Vanessa Brown	Very good star and novelty booking (C)	...	Jan. 16, 1947 May 5, 1947
L ion Man, The ...	Renown	67 min.	A	6,058 ft.	Jon Hall, Kathleen Burke, Richard Carlyle	Highly coloured star-spangled "catch-penny" (O)	...	Jan. 23, 1947 Not Fixed
L ittle Iodine ...	United Artists	56 min.	U	5,041 ft.	Jo Ann Marlowe, Lanny Rees Hobart Cavanaugh	Village hall "second" (CC)	...	Jan. 23, 1947 Not Fixed
L ove Laughs at Andy	M-G-M	93 min.	U	8,417 ft.	Mickey Rooney, Lewis Stone, Bonita Granville	Good general programmer (CC)	...	Jan. 9, 1947 Feb. 17, 1947
L over Came Back	G.F.D.	91 min.	A	8,194 ft.	George Brent, Lucille Ball, Vera Zorina	Fair average light booking (C)	...	Jan. 23, 1947 Feb. 24, 1947
M argie ...	20th Century- Fox	94 min.	U	8,425 ft.	Jeanne Crain, Glenn Langan, Lynn Bari	Excellent general booking (CC)	...	Jan. 9, 1947 Mar. 24, 1947
M eet Me at Dawn	20th Century- Fox	99 min.	A	8,883 ft.	William Wyler, Stanley Hollo- way, Hazel Court	British box-office misfit (C)	...	Jan. 9, 1947 Feb. 17, 1947
M elody Maker ...	RKO-Radio	62 min.	U	5,557 ft.	Glenn Vernon, Marcy McGuire, Felix Bressart	Cheery novelty second (CC)	...	Jan. 16, 1947 Jan. 20, 1947
M ummy's Ghost, The ...	G.F.D.	61 min.	H	5,451 ft.	Lon Chaney, John Carradine, Ramsay Ames	Dizzy industrial hall shocker (NC)	...	Jan. 30, 1947 June 2, 1947
M urder is My Business	Pathe ...	64 min.	A	5,755 ft.	Hugh Beaumont, Cheryl Walker, Lyle Talbot	Mediocre (NC)	...	Jan. 30, 1947 Not Fixed
M ysterious Mr. Nicholson	Ambassadors	78 min.	A	7,106 ft.	Anthony Hulme, Lesley Osmond, Frank Hawkins	Reliable quota thick-ear (C)	...	Jan. 9, 1947 Not Fixed
N obody Lives Forever	Warner	98 min.	A	8,973 ft.	John Garfield, Geraldine Fitz- gerald, Faye Emerson	Moderate "thick-ear" (NC)	...	Jan. 2, 1947 Mar. 17, 1947
N oturne ...	RKO-Radio	90 min.	A	8,027 ft.	George Raft, Lynn Bari, Vir- ginia Huston	Fair to middling star and title crime offering (NC)	...	Jan. 16, 1947 Mar. 17, 1947
P erchance to Sall	Exclusive	35 min.	U	3,200 ft.	Commentary by J. Blake Dalrymple	Useful quota "fill-up" (CO)	...	Jan. 23, 1947 Not Fixed

DATE	TITLE	DIST.	LEN.	TIME	RENT.	REG.	NO.	RENT.	TIME	LEN.	STARS	REVIEW
FEB. 3	Dangerous Business...	Columbia	...	...	...	F. 9743	58	...	...	5,280	Forrest Tucker, Lynn Merrick	Nov. 14, 1946
"	Gallant Bess	M-G-M	...	...	...	F. 9654	99	...	...	8,944	Marshall Thompson, George Tobias	Oct. 31, 1946
"	Gay Cavalier	Pathe	...	...	...	F. 9799	64	...	...	5,861	Gilbert Roland, Martin Garralaga	Nov. 28, 1946
"	Kid from Brooklyn, The	RKO-Radio	...	...	...	F. 9659	114	...	...	10,275	Danny Kaye, Virginia Mayo	Oct. 31, 1946
"	Temptation	G.F.D.	...	...	...	F. 9789	99	...	...	8,875	Merle Oberon, George Brent	Nov. 28, 1946
FEB. 10	Calcutta...	Paramount	...	...	...	F. 9125	83	...	...	7,484	Alan Ladd, Gail Russell	April 18, 1946
"	*Hungry Hill	G.F.D.	...	...	...	Br./Tr. 9896	109	...	...	9,825	Margaret Lockwood, Dennis Price	Jan. 9, 1947
"	*Lakeland Story	Pathe	...	...	...	Br./E. 9574	35	...	...	3,136	Interest Film	Sept. 26, 1946
"	Show-Off, The	M-G-M	...	...	...	F. 9718	83	...	...	7,482	Red Skelton, Marilyn Maxwell	Nov. 14, 1946
"	Sing While You Dance	Columbia	...	...	...	F. 9714	71	...	...	6,490	Ellen Drew, Robert Stanton	Nov. 14, 1946
FEB. 17	Love Laughs at Andy Hardy	M-G-M	...	...	...	F. 9877	93	...	...	8,417	Mickey Rooney, Lewis Stone	Jan. 9, 1947
"	Navajo Trail	Pathe	...	...	...	F. 9801	56	...	...	5,070	Johnny "Mack" Brown, Raymond Hatton	Nov. 28, 1946
"	Roving Rogue, A	Columbia	...	...	...	F. 9492	54	...	...	4,935	Tex Harding, Charles Starrett	Aug. 22, 1946
FEB. 24	Danny Boy	Pathe	...	...	...	F. 9796	64	...	...	5,833	Robert Henry, Helen Brown	Nov. 28, 1946
"	If I'm Lucky	20th Century-Fox	...	...	...	F. 9604	78	...	...	7,071	Vivian Blaine, Perry Como	Oct. 10, 1946
FEB. 24	Three Comrades	M-G-M	...	...	...	F. 322	98	...	...	8,857	Robert Taylor, Margaret Sullivan	Dec. 19, 1946

What's Released in February, 1947

REISSUES

Brief Ecstasy	British	71 min.	6,447 ft.	A	Paul Lukas, Hugh Williams, Linden Travers	Jan. 9, 1947	Moderate second feature support (NC)	...	Jan. 9, 1947	Not Fixed
It's a Grand Old World	Renown	71 min.	6,438 ft.	U	Sandy Powell, Cyril Ritchard, Gina Malo	Jan. 23, 1947	Reliable reissue for industrial halls (CC)	...	Jan. 23, 1947	Not Fixed
King Kong	RKO-Radio	99 min.	8,930 ft.	A	Fay Wray, Robert Armstrong, Bruce Cabot	Jan. 23, 1947	Interesting reissue (NC)	...	Jan. 23, 1947	Not Fixed
Oliver Twist	Renown	78 min.	7,065 ft.	A	Dickie Moore, William Boyd, Irving Pichel	Jan. 23, 1947	Average reissue for the masses. Nothing to harm youngsters (C).	...	Jan. 23, 1947	Not Fixed
Queen Victoria	Renown	82 min.	7,552 ft.	U	Anna Neagle, Anton Walbrook, C. Aubrey Smith	Jan. 16, 1947	Very good family reissue (CC)	...	Jan. 16, 1947	Not Fixed
Seven Sinners	International	70 min.	6,265 ft.	A	Edmund Lowe, Constance Cummings	Jan. 9, 1947	Average second feature booking (C)	...	Jan. 9, 1947	Not Fixed

REISSUE

Three Comrades	M-G-M	...	...	...	...	...	...	...	...	...	...	...
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(C) Suitable for Children.
(NC) Not for Children.
*A British Picture.
†In Colour



**BUSH
CUTTER**

Jean Murison, assistant cutter, caught this week by the candid camera, working with one of the Gainsborough Movielas at Shepherd's Bush

Continued from Page 17

organisation, second only in size to the Rank Group, is to take time off to direct a picture.

Film is to be the next at Sound City. Title is "An Ideal Husband": but at time of writing neither husband nor wife have been cast. Hear that the star may be one of those top Hollywood names signed by Korda, if present talks go through smoothly.

Cecil Beaton is to be associate producer and, of course, costume designer. Vincent Korda is busy on set designs.

Korda's last picture was "Perfect Strangers," made in 1944 for M-G-M.

By the way, Edward Black, now back in the M-G-M-British fold, finished his "A Man About the House" production at Sound City last week.

Over at Worton Hall, Harold Huth has made a start this week on "Night Beat."

LAUNDER FOR THE STATES

WITHOUT DOUBT the two most shy people in the film business are Frank Launder and Sidney Gilliat: I often wonder if their trade-mark of the two empty chairs indicates their dislike for personal publicity or the fact that on set they seldom sit down to the job.

Launder finished directing "Captain Boycott" at Pinewood last week. On the 'phone this week he was telling me about Individual's plans for the next few months. Both he and Sydney are working up no little enthusiasm for their first colour film, "Blue Lagoon," set for production towards the end of the year. Leslie Gilliat is in the West Indies looking out location sites.

Frank Launder is off soon to the U.S. for a short holiday . . . and also to sit with fingers crossed at the New York opening of "I See a Dark Stranger."

"Boycott" is the fourth film to be made as a writing-director team. Number five will be "London Belongs to Me." Gilliat has been pretty busy of late working on the final script.

There's no doubt that this script

writing-directing technique pays handsome dividends. Both the boys have been writing for pictures for years and each made an outstanding success of his first directorial job . . . Gilliat with "Waterloo Road" and Launder with "2,000 Women."

"BOYCOTT'S" 160 DAYS

AFTER THAT they joined forces and made "Millions Like Us," forming Individual Pictures to make "The Rake's Progress."

"Captain Boycott" promises to be as stimulating and entertaining as "The Dark Stranger." It started production on September 23, has 560 scenes made on 38 sets (including a complete Irish village put up on the lot), and runs for 120 minutes in its rough-cut form.

Launder has brought in William Alwyn to write the music. Alwyn is practically an Individual staff man, having written the score for all the Individual pictures to date.

UNIT CREDITS

THERE WERE a number of unit changes on "Captain Boycott" during the latter part of production, so for the sake of the record here is the final unit line-up:—

Producers, Sidney Gilliat and Frank Launder; director, Frank Launder; original story, Philip Rooney; screen play, Frank Launder and Wolfgang Wilhelm and Paul Vincent Carroll; and M. Smedley-Aston (production manager), Leslie Gilliat (location manager), Thelma Myers (film editor), Percy Hermes (assistant director), Wilkie Cooper (camera lighting), Edward Carrick (art director), Chris Noble (second assistant), Eddie Pike (third assistant), Paddy Arnold (continuity), Jean Hall (assistant continuity), Ossie Morris (camera operator), David Pursall (publicity director), Gerald McKnight (publicity assistant), W. Hutchinson (assistant art director), J. Lowin (focus), Sophie Harris (dress supervisor and designer), Revel King (clappers), Fred Butler

HIGHBURY MAY BE CLUB FILM CENTRE: MINNEY ON RANK

(chief electrician), Jack Crowhurst (property master), May Rosher (stills), H. Cornel Lucas (stills).

Cast: Stewart Granger, Kathleen Ryan, Cecil Parker, Alastair Sim, Melvyn Johns, Noel Purcell.

NOWHERE TO GO

HEAR THAT children's film producer Mary Field is having more than a little trouble finding studio space for the rapidly expanding programme. Miss Field has probably done more than anyone in popularising education on the cinema screen. She has a difficult job in selecting material for the Odeon and G.B. club films . . . made no easier by the continual hunt for production space.

I am told that the Two Cities' special effects studio and Rank Charm School in the small Highbury plant may be moved out to provide a permanent home for the children's productions.

But before that takes place the problem has to be solved: "What happens to the special effects boys?"

MINNEY AND COSTS

R. J. MINNEY sat at his new polished oak desk in the Premier Productions office for the first time last week and told me why he made that speech criticising the Rank group which hit the headlines in all the daily papers following the announcement of his resignation from Gainsborough.

"The organisation is too top heavy," he said, "and being over centralised all the films cost more to make because they have to carry the very large overheads. For example, a film which I could produce for £100,000 costs £40,000 to £50,000 more when made under the Rank Organisation . . . but you don't see this extra money on the screen."

That was one reason why he made his statement, which he backs with the claim that eleven executives have quit the group within recent weeks. Minney cites them as: Anatole de Gruenwald, Anthony Asquith, Terence Rattigan, Brock Williams (he directed "The Root of all Evil"), Carol Reed (over to Korda), the Boulting Brothers, Harold Huth, the two Ostrer brothers and himself.

Some recent artists to quit the Rank group: James Mason, Michael Redgrave, Rex Harrison, Lilli Palmer, and Phyllis Calvert.

REGRETTED "THE LADY"

ARTHUR RANK, says Minney, told him that he wished he had not allowed the making of "The Wicked Lady."

But, says R. J. M., this production was, without doubt, a "prestige" picture. "The same type of story as 'The Wicked Lady' appears many times in the Bible and no one can say that the Bible is not prestige."

"Madonna of the Seven Moons," according to Minney, had a fine religious background.

Now he's supervising script

work on "Queen of Love" which, he says, will be Maurice Ostrer's first film. Story is historical and has the same values as "The Wicked Lady."

ABOUT PEOPLE

WEDDING BELLS will ring out next month for Harold French. French, a likeable man with a wealth of experience to his credit from a decade through his West End career and into the film business, is marrying thirty-three-year-old Muriel Constance Baker. He met her during the location trip to Switzerland for Peak's "White Cradle

Inn," French plans to spend the honeymoon in Switzerland, returning in the early summer to direct "My Brother Jonathan" for A.B.P.C.

Ealing writers are busy on the script of "Against the Wind." Hear that Paul Vincent Carroll, successful Broadway playwright who has two plays coming to the West End shortly, is joining Ealing's T. E. B. Clarke to produce the final treatment. Charles Crichton is to direct the film, following, "It Always Rains on Sunday," which starts this week.

Latest names for the "It Always Rains on Sunday" cast: Betty Ann Davies and Hermione Baddeley.

Leslie Banks has joined the "Princess Fitz" cast, being directed by Montgomery Tully at British National.

Unit for the Boulting's "Brighton Rock," set to start at Welwyn on February 17 includes: Gerry Bryant (lighting), Harry Waxman (camera operator), Edith Barbeck (art director), and Peter de Savigny (production manager).

New recruit to the Charter Films publicity department is twenty-four-year-old Pam Kitchener. Pam, ex-Waaf girl, was writing the "After Dark" show column for the Evening Standard before she joined the Boulting Brothers set up last week as assistant to Jack Worrow.

Speakers in a course on film production organised by the Central School of Speech Training include: John Croydon, Ernest Taylor, Barbara Barnard, F. A. Young, A. W. Watkins, Miss E. Haffenden, Jack Cardiff, M. Danischewsky, and Cavalcanti.

This week's P.S.: "I do not believe in absolute monopoly in any form of production, unless it is State monopoly. No form of art—film production is an art—is suitable for State monopoly."—Sir Stafford Cripps, speaking at last week's A.B.P.C.-Warner lunch.

P. G. B.

Kenya Productions

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JAMES MASON
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ODD MAN OUT

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FAY COMPTON · W. G. FAY · MAUREEN DELANY
ELWYN BROOK-JONES AND ROBERT BEATTY
INTRODUCING **KATHLEEN RYAN**

In charge of Production F. DEL GIUDICE · A TWO CITIES FILM



**Complete Y
Programme**
"THIS MODERN
The British Monthly Film Review

Book "THIS MODERN AGE" The British Monthly Film Review

picturesque, animated and forceful. P.L. MANNOCK - Daily Herald

HUNGRY HILL

This is the first splendid work . . . a triumph for the

Rich, romantic and lavishly staged

Elegance, charm, drama and gaiety are brilliantly blended in a powerful tapestry of pure entertainment.
S. ROSSITER SHEPHERD - THE PEOPLE

A well-made film.

DILYS POWELL - SUNDAY TIMES

Dennis Price comes right into the straight as a potential 1947 star, with a charming poised performance: Dermot Walsh, the new Irish discovery, gets away with an exciting start.

DICK RICHARDS - SUNDAY PICTORIAL

Dennis Price bounds to the top . . . It is a very good film.

A. JYMPSON HARMAN - EVENING NEWS

Girls, you'll say, "Oh, Boy!" . . . Dermot Walsh is going to be a big star.

NOEL WHITCOMB - DAILY MIRROR

A most accomplished piece of film-making.

PATRICK KIRWAN - EVENING STANDARD

This is one of Margaret's best . . . has never looked lovelier nor acted so well.

KAY QUINLAN - SUNDAY EMPIRE NEWS

Release Date: February 10th

GENERAL FILM DISTRIBUTORS LTD.



BOOK THIS MODERN AGE THE MONTHLY FILM REVIEW

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WEST LANCS

"DON'T KNOW HOW CAT
WILL JUMP"—E. H. WHITTELL

Decision on 16-mm. Exhibitor Membership Wanted

ELIGIBILITY of 16-mm. film operators for C.E.A. membership was discussed at the meeting of the West Lancashire branch, held at Preston, after which it was decided to ask C.E.A. headquarters how an application of this kind could be dealt with. Coun. Henry Simpson presided.

The subject arose on a letter of application from a 16-mm. film showman operating in one of the outlying areas of Preston. He said that since demobilisation, after R.A.F. service, his brother and he had maintained an unbroken circuit in six villages over a period of seven months.

The CHAIRMAN said it had been on the tapis for some time that the Association should have a 16-mm. section, but no indication had been given whether such an applicant was eligible.

The SECRETARY (J. F. Dobson): It just happens our Association is composed of 35-mm. exhibitors, but there is nothing about our rules to say it should be limited to such exhibitors. We have received a very courteous request and we have to say whether we can accept the applicant or not.

E. H. WHITTELL: We don't know how the cat will jump, but it can be assumed that before long there will be a 16-mm. section; 16-mm. exhibitors can be better friends than enemies.

Question of Definition

The CHAIRMAN pointed out it was the theatres which formed the membership of the Association and it had been understood, though he did not know if it was in writing, that before any hall could be accepted, it must be utilised 60 per cent. as a cinema. Applicant said he was interested in six village halls, used presumably one night a week. In the circumstances, he did not see how one of them could be registered.

"I think we should say," added Coun. Simpson, "that we have no objection to the applicant, but would like to know from headquarters how the application can be dealt with." It was decided to make an inquiry on these lines.

S.O. Campaign Expenses

THE General Secretary had been asked whether pressure could be put on exhibitors to fulfil a promise to contribute towards the cost of a Sunday opening campaign. Mr. Fuller replied that no pressure could be applied from the C.E.A. end and for the association to intervene would be to suggest that the campaign was a C.E.A. campaign, which it was not. It was agreed that the letter should be passed over to the local managers' association.

Northern Glebelands

CONSIDERATION was given to a letter from the C.T.B.F. asking for branch views on a suggestion for a northern Glebelands and its location. The meeting thought Morecambe would provide the best setting.

Preston Bill

C.E.A. head office notified the branch that Preston Corporation was proposing a Parliamentary Bill which contains a clause relating to powers being sought by the Corporation to show educational and other films. Approval was given to an amendment worded: "No cinematograph film of which the length exceeds 2,400 feet or width exceeding 16-mm.

shall be exhibited under the powers contained in this section."

Charity Payments

THE SECRETARY reported that agreement had been reached between the Preston exhibitors and the local licensing authority to the effect that cinemas which gave Sunday performances should be levied 3½ per cent. of the gross admission charges received after the deduction of entertainment tax, from January 1, 1947, to the expiry of the current licence.

Film Rentals

THE CHAIRMAN said he hoped that the seven points on film rentals to be submitted to the renters' Joint Conciliation Committee should become a charter. In the case of the small exhibitor paying from £60 to £150 per week, these terms might be his salvation. The C.E.A. had guarded against one of the causes of the failure in 1932 by asking that programmes should include every feature and not only some of them. This 50 per cent. bogey had to be killed somehow! In his opinion, the General Purposes Committee had framed a very good policy.

The CHAIRMAN acknowledged the help received from the circuit representatives, particularly in dealing with "S" list questions and barring disputes.

Increased Subs.

THE proposal to increase the C.E.A. subscriptions by 50 per cent. was described by the CHAIRMAN as "sad news."

E. ANGERS asked what the C.E.A. intended to do with its huge reserve fund in which something like £500,000 had been accumulated. Why could not at least part of the money be invested?

Some discussion took place on whether the subscription should be increased by 50 per cent. or 25 per cent. By a slender majority, the meeting endorsed the former proposal.

Paying for Propaganda

E. H. WHITTELL commented on a tendency on the part of renters, when booking a programme on a shares basis, to include straight propaganda shorts as fill-ups. These subjects had no entertainment value, yet exhibitors had to pay for them. Renters should be called upon to supply shorts that had entertainment value.

The CHAIRMAN: The solution would be, if you buy from a salesman, to see the publicity material relating to shorts, just as you do for features.

Money in the Bank

E. A. WHITEHEAD submitted the statement of accounts which showed a surplus of £30 3s. for the year 1946. Branch assets total £763.

Election of Officers

COUN. HENRY SIMPSON, who was elected chairman for the eleventh successive year, said he considered the branch should elect a different chairman every one, two, or three years, as other branches did. Younger men should be given the opportunity to take office. "With your consent," he added, "this is the last time I shall stand as chairman of this branch."

Continued at foot of next col.



E. H. WHITTELL

DEVON & CORNWALL

Barring Request Referred to Joint Committee

CONSIDERATION to the barring of St. Ives by Penzance kinemas was given at the annual meeting of the Devon and Cornwall branch last week when G. Daniel stated that the distance between the two towns was approximately 10½ miles, and that as a first-class holiday resort St. Ives claimed to be in a position to have up-to-date films at a date reasonably soon after provincial release.

THE CHAIRMAN, Coun. Leslie G. Hill, stated that whilst they sympathised with Mr. Daniel they could not pre-judge the case in the absence of evidence for the defence.

The matter was referred to the Joint Committee in London for decision.

Review of the Year

REVIEWING the year's work the CHAIRMAN said one item of business which he thought the branch could justifiably lay claim to initiating was that which resulted in a 100 per cent. increase in the fees paid by the C.O.I. for the showing of films.

The branch obtained wide publicity for its discussions on the 16-mm. competition, and also those dealing with the newsreel contract.

Relationship with labour had been harmoniously maintained.

In view of the increased subscriptions, Major A. O. Ellis asked the position of circuits and whether they paid *pro rata* with the independents. He believed it had been stated that Gaumont-British paid a consolidated sum and not so much per A. B. or C hall. If that was still the case he thought in fairness to independent exhibitors that the question of what the circuits had done and would do should be made public to the members.

Major Ellis was assured by the CHAIRMAN that he would ask the question at the next General Council meeting.

Leslie G. Hill was re-elected chairman, with Maurice Prince vice-chairman, while C. Halderson Rundle was re-appointed secretary for the 27th year. The committee was re-elected, with W.

Other positions were filled as follows: Vice-chairman and hon. treasurer, Coun. H. R. V. Addenbrooke (Morecambe); delegates H. Simpson and J. F. Dobson (not elected, E. H. Whittell); auditor, S. Whitehead; trustees, H. Simpson, H. R. V. Addenbrooke and J. Atroy; committee, H. Simpson, H. R. V. Addenbrooke, J. F. Dobson, J. Atroy, E. Angers, F. Fennell, L. B. Fancourt, T. Gribble, J. V. Sanders, E. H. Whittell and E. Forghan (A.B.C.).

The meeting placed on record its thanks to T. A. Rearden (A.B.C. supervisor), who has served the branch for seven years and has now been transferred to the Manchester area.

Managers' Convention

IT was reported that the Managers' Section of the C.E.A. proposed to hold a convention at Morecambe. Coun. SIMPSON said the branch would do all it could to assist in making the gathering completely successful.

Hall-Brooks (Gaumont-British) in place of E. E. Brock. After a ballot, Messrs. Maurice Prince and W. Proddgers were elected delegates to General Council.

Return to Earth

AT a luncheon which followed the meeting "The C.E.A." was proposed by MAJOR ELLIS, who recalled that 25 years' membership had brought him many benefits and felt that the small independent exhibitor owed much to the Association. During the year he read in the Trade Press that their chief officials had been meeting Cabinet Ministers and other important people and living a little in the air. He hoped in the coming year they would return to earth and put their backs into the problems that faced the Industry and give the branches all the help and encouragement they would want. Some might not yet have been touched by the wave of depression which he felt was coming. Astute business men thought that was likely to be the case within a year or two, and in the cinema industry they could not expect a flow of prosperity, but had to consider how they could make ends meet with the extra costs they were called on to pay. Every expense had gone up, and the only thing going down was box-office receipts. If members stuck to the Association they could be sure the C.E.A. would do something for them.

Unity is Strength

W. FARRANT GILLEY, seconding, considered the Association was a gathering of friends. There had been talk about an independent section, but he was against it because unity was strength and the circuits were the backbone of the C.E.A. By working with the circuits the independent exhibitor could carry much more weight.

In reply, the CHAIRMAN stated that the C.E.A. had advanced far from the time when they were regarded as purveyors of another business. To-day they were regarded as part of an important industry and part of the national life. That might be registered in the legislation which would result in the new film Act. Politics would influence a great deal of what was written into that Act, but they must see to it that nothing in the new Act would prejudice the future of the small man.

"The Devon and Cornwall branch" was submitted by W. Proddgers, who said the bogey of the circuits was getting laid. If the circuits could help the independent exhibitor they were always anxious to do so.

MAURICE PRINCE, in acknowledgment, stressed the need for strong Trade association, and promised that that branch would play its part in the difficult days ahead not only for the individual exhibitor but in dealing with problems which were bound to arise for fellow members all over the country. That branch with 106 members was nearly 100 per cent.

The SECRETARY (C. Halderson Rundle) reviewed the branch's activities since its formation in 1917.

PHILIP HILL & PARTNERS LIMITED

announce

that the Subscription List for an

Issue of

£3,500,000 $3\frac{1}{4}$ per cent. First Mortgage
Debenture Stock at par

and

1,250,000 $4\frac{1}{4}$ per cent. Redeemable
Cumulative Preference Shares of £1 each
at 21s. per Share

of

ODEON ASSOCIATED THEATRES LIMITED

opened and closed on

WEDNESDAY, 5th FEBRUARY, 1947

FINANCIAL FACTS AND FIGURES

by V. J. BURTT

FROM OUR CITY OFFICE

Hint of Falling Takings in Odeon Theatres Prospectus

REALLOCATION OF PROPERTIES

A HINT of falling kinema receipts is contained in the Odeon Associated Theatres prospectus, lists for which opened and closed yesterday. Referring to the increased profits for the year to June last, the prospectus states that that year was exceptional. "In the conditions since prevailing, allowance should be made for increases in wages and other operating expenses, and for a slight recession in net box-office receipts."

The long-promised final clearing up of the Odeon group finances takes the form of a reallocation of number of the group's theatres and investments to Odeon Associated Theatres, Ltd., first incorporated as a private company in November, 1936, as Cinema Grounds and Properties, Ltd. In 1943, the company's name was changed to Odeon Freehold and Grounds, Ltd., and in December, 1946, to Odeon Associated Theatres, Ltd. In January this year it was converted into a public company.

The original capital of £5,000,000, divided into 5,000,000 shares of £1 each, has been reconstituted, 2,500,000 unissued shares being converted into 4½ per cent. redeemable cumulative preference shares.

£5,000,000 Loan Capital

In addition, £5,000,000 of loan capital has been created. Previously there was issued 4,007 £1 shares owned by Odeon Theatres, Ltd. Odeon Theatres have now agreed to subscribe in cash at par for a further 1,495,993 ordinary shares of £1 each, and for 1,500,000 3½ per cent. second mortgage debenture stock.

Out of the proceeds, Odeon Associated Theatres for £1,606,902 purchased the whole, or substantially the whole, of the issued shares of Entertainments and General Investment Corporation, Ltd., Anglo-Scottish Theatres, Ltd., Eastern Cinemas, Ltd., Wessex Cinemas, Ltd., Bloomsbury Cinema, Ltd., and Leicester Square Estates, Ltd., and a debt of £4,500 secured by a second debenture of the last-named company.

Odeon Associated has also agreed to acquire from these six subsidiary companies their 48 freehold and leasehold theatres for £3,251,567. Upon completion, the six companies will be placed in voluntary liquidation. After liquidation, Odeon Associated will receive distributions to an estimated amount of £1,585,000, including 100,000 ordinary shares of £A.1 Greater Union Theatres (Proprietary), Ltd., an Australian kinema-owning company.

When all these proposals have been carried out, Odeon Associated Theatres will own a total of 61 freehold, one partly freehold and partly leasehold, and 5 leasehold theatres which are managed by Odeon Theatres, Ltd. These 108 theatres have been valued at £8,852,150.

Assets Over £9,000,000

Profits of the group have risen from £701,508 since the year to June, 1942, to £955,098 for the year to June, 1946.

As far as the public is concerned, Odeon Associated is issuing £3,500,000 of 3½ per cent. first mortgage debenture stock at par, and 1,250,000 4½ per cent. redeemable cumulative preference shares of £1 each at 21s. per share.

Applications by shareholders, debenture stockholders and employees of the

Odeon group will receive preferential consideration.

The first and the second debenture stocks will be secured by the £8,852,150 of assets, which is sufficient to cover the first debenture stock over 2½ times, and the first and second debenture stocks together over 1½ times.

The first and second debenture stocks and the preference shares, together totalling £6,250,000, are covered over 1½ times by the net tangible assets, which are shown at £9,222,444 in the auditors' report. After deducting from these assets the total nominal amount of the debenture stocks, the balance of £4,222,444 is equal to 3½ times the nominal amount of the preference shares.

First debenture stock interest, on a conservative basis, is covered about 6½ times, and the preference dividend is covered over eight times after providing for the debenture service.

Bolton Kinema Deal

Empire Cinema, Bolton, has been taken over by H. S. Movitas from Mrs. R. Cohen. The Empire has seating for about 470 persons. General manager of Movitas is A. S. Scheslinger.

Palmerston House,
Bishopsgate, E.C.2

Telephone: London Wall 3431

A.B.P.C. SHARES GOING UP

A.B.P.C.'s new deal with A. Warner's led to some substantial buying of the shares, which have risen 1s. 1½d. to 33s. On the other hand, there was some profit-taking in A.P.P.H., which fell 1s. to 49s. After a quiet period there was renewed interest in Capital and Provincial News Theatres, which advanced 4½d. to 18s. 7½d. Odeon Theatres put on 6d. at 50s. on the announcement of the concluding stages of the refinancing of the group.

One or two of the debentures were in demand, Moss 3½ per cent. gaining £2 at £108 and Odeon 3½ per cent. 25s. at £107½.

Herbert Marshall in New Company

Citizen Films, Ltd. — Registered January 21. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of film producers. The directors are: Herbert Marshall, film and stage producer; and Alfreda Brilliant, actress and script writer, both of 603, Clive Court, Maida Vale, W. Solicitor: Ninian M. Davies, 56, Buckingham Gate, S.W.1. Registered office: Wardrobe Chambers, 146a, Queen Victoria Street, E.C.4.

SHARE MARKET BAROMETER

	1945-46.		Latest.	Change.
	High.	Low.		
African Theatres Ord.	£6½	£5½	£6½	—
soc. Brit. Corp. 5/- Ord.	30/10½	20/-	33/-	+ 1/1½
" " 6% Pref.	32/6	25/3	32/3	—
" " 4½% Pref. Pf.	25/4½	22/1½	24/9	—
A.P.P.H. Ord.	46/3	28/-	49/-	- 1/-
Brit. & Dom. Films (12/-)	27/3	17/4½	23/6	+ -1/1½
" " 5½% Pref.	23/4½	20/-	23/6	—
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/6	—
" " Ord.	6/10½	5/6	6/1½	—
" " Studio Ord.	6/6	3/10½	5/6	—
" " " 6% Pref.	26/-	24/6	25/6	—
" " " 4% Debs.	£102½	£98½	£1½ disc.	-10/-
" " " 5% Notes	£35½	£33½	£3½ disc.	—
Capital Prov. News (5/-)	20/6	12/-	18/7½	+ -4½
Cine Television " B " Ord.	6/7½	2/6	3/9	- -1/1½
Dufay-Chromex Ord. (5/-)	6/3	3/7½	5/6	- -1/1½
Gaumont British Ord. (10/-)	28/10½	21/3	28/9	—
" " (5/-)	18/6½	12/-	14/4½	+ -1/1½
" " 5½% 1st Pref.	28/10½	21/3	28/6	—
" " 3½% Debs.	£109½	£100	£108½	-10/-
General Theatres Prefd. (6/8)	28/6	12/6½	30/6	+ -6
" " 6½% Debs.	£105½	£101½	£104	—
Granada Theatres 1st Pref.	22/9	19/-	22/1½	- -4½
Kinemas Ord. (5/-)	12/7½	10/-	12/6	—
London & District (5/-)	8/6	6/9	8/3	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	7/-	- -3
" " Prefd. Ord.	30/3	22/6	26/3	—
Moss Empires Ord.	48/-	40/-	47/6	- -6
" " Cum. Pref.	25/3	23/-	25/9	—
" " 3½% Deb.	£105	£103	£108	+ £2
Odeon Props 4½% Pref.	25/3	21/-	24/6	—
" " 3½% Debs.	£109	£98	£107½	+ £1½
" " 4% Debs.	£108½	£101½	£107½	- 5/-
Odeon Theatres Ord. (5/-)	53/4½	38/9	50/-	+ -6
" " 6% Pref.	30/6	25/9	30/-	—
" " 5% Debs.	£107½	£100	£103½	-10/-
P.C.T. 10% Cum. Pref.	41/10½	36/9	41/6	—
" " 7½% " A " Pref.	33/9	30/7½	34/-	—
" " 7½% " B " Pref.	33/9	31/-	34/-	—
" " Construction 7% Pref.	33/3	28/3	32/6	- -6
Scophony (5/-)	16/-	6/6	8/1½	—
Stoll Theatres Corp.	24/9	17/9	23/9	- -1½
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	—
" " 6% Pref. (10/-)	12/3	7/6	11/-	- -3
United Entertainments Ord. (5/-)	11/4½	10/3	11/-	—

Universal Profit Tops All Net Records

UNIVERSAL PICTURES reporting a net profit of \$4,565,219 for the year ended November 2, 1946, broke all records—in net profits, working capital and income from operations. J. Cheever Cowdin, board chairman, and Nate J. Blumberg, president, said in their annual report that net profit for the previous year was \$3,910,928. Income from operations last year amounted to \$53,934,865, compared with \$51,049,428 in the preceding year. Of this amount, domestic operations accounted for a record \$30,809,450, against \$28,707,500, while foreign revenue brought in an all-time high of \$23,125,415, compared with \$22,341,928 in the preceding year. The 1946 foreign revenue amounted to 43 per cent of the company's total income.

Taxes last year amounted to \$3,629,486. Net working capital increased to \$29,278,995, from \$23,030,555 in the previous year. Current and working assets were \$36,313,130 and current liabilities were \$7,034,135. Inventories increased \$2,553,002 during the year, to a total of \$21,665,043.

Production Company's £23,000 Liability

Meetings of creditors and shareholders in Gordon Kyle Productions, Ltd., 5-6, Princes Street, Cavendish Square, London, W., were held recently at the offices of the Board of Trade, Columbia House, London, W.C.

F. M. Collins, assistant official receiver, reported that the winding-up Order was made in December last on a creditor's petition. The company was formed in May, 1946, with a nominal capital of £1,000. After taking a furnished mansion in the Ascot district the company began shooting a picture last August called "Murder in Hatton Garden." The picture could not be completed because of lack of finance, and it was estimated that it would cost £35,000 to complete.

Although no statement of affairs had been filed the liabilities were estimated at £23,000.

Resolutions were passed for the appointment of R. H. Howell, chartered accountant, of Staple Inn, London, W.C., as liquidator, with a committee of inspection.

£50,000 Investment Company

Cambridge Theatre (Properties), Ltd. —Registered January 27. Capital, £50,000 in 1,000,000 shares of 1s. Objects: To invest money in the security of or in the acquisition of theatres, cinemas, music halls, dance halls, etc. The directors are: Jay Pomeroy, 56, Curzon Street, W.1 (director of Jay Pomeroy (Productions), Ltd.); and Oscar Pomeroy, Frog Court, Kensington, W. (director of Bryan, Son and Childs, Ltd.). Solicitors: H. Fishman and Co., 11, Margaret Street, W.1. Registered office: Cambridge Theatre, Earlham Street, W.C.2.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Bowery, The ... (20th Century-Fox)—U.S.	92 min. (A)	Wallace Beery, ... George Raft, Jackie Cooper.	Rollicking comedy-drama of life in the gay 'nineties. Original "Kine." review November 9, 1933.	Excellent reissue (NC).
*Coastline ... (British Foundation)—British.	37 min. (U)	Commentary by Frank Phillips.	Travel featurette about Britain's coastline. Treatment and presentation adequate.	Acceptable feature quota fill-up.
Domino ... (Film Traders)—French.	95 min. (A)	Fernand Gravey, ... Simone Renant.	Well acted, bright if slightly farcical comedy. Sophisticated and witty.	Good booking for specialised halls.
*Green Fingers ... (Anglo-American)—British.	82 min. (A)	Robert Beatty, ... Carol Raye, Nova Pilbeam.	Medico-romantic melodrama, illustrating a somewhat violent brush between a rebel osteopath and orthodox medical men. Story, acting and treatment good.	Potential money-spinner for the populars (C).
*Hue and Cry ... (G.F.D.)—British.	82 min. (U)	Alastair Sim, ... Jack Warner, Valerie White.	Jolly, disarmingly ingenuous juvenile adventure comedy melodrama neatly unfolded in one of London's most heavily blitzed areas. Young players natural and talented and finale both thrilling and showmanlike.	Very good British "East Side Kids" (CC).
Johnny O'Clock ... (Columbia)—U.S.	95 min. (A)	Dick Powell, ... Evelyn Keyes, Ellen Drew.	Sophisticated "cops and robbers" romantic thriller. Development a trifle slow, characterisation very good, dialogue slick, staging excellent and climax spectacular.	Good general "thick-ear" (NC).
*Land Without Music ... (Ambassador)—British.	81 min. (U)	Richard Tauber, ... Jimmy Durante, June Clyde.	Picturesque period operetta. Originally reviewed in "Kine," October 15, 1936.	Average reissue for the family (C).
Man Alive ... (RKO-Radio)—U.S.	69 min. (A)	Pat O'Brien, ... Adolphe Menjou, Ellen Drew.	Slipshod marital comedy concerning a jealous husband. Cast wasted and gags laboured.	Very, very moderate comedy booking (C).
*Odd Man Out ... (G.F.D.)—British.	116 min. (A)	James Mason, ... Kathleen Ryan, Robert Newton.	Brilliant gangster melodrama set in Northern Ireland. Manhunt story gripping, acting superb and direction, atmosphere and photography outstanding. Finest British picture to date.	Superlative general booking (NC).
Sea of Grass, The ... (M-G-M)—U.S.	123 min. (A)	Spencer Tracy, ... Katharine Hepburn, Melvyn Douglas.	Period romantic melodrama set in the Middle West and superbly photographed. Story powerful and poignant, acting good and feminine appeal compelling.	Very good general booking (C).
Suddenly It's Spring ... (Paramount)—U.S.	88 min. (A)	Paulette Goddard, ... Fred MacMurray, Macdonald Carey.	Frivolous marital comedy partly clad in khaki. Story evergreen, characterisation polished, feminine appeal strong.	Good average light booking (C).
White Tie and Tails ... (G.F.D.)—U.S.	77 min. (A)	Dan Duryea, ... Wm. Bendix, Ella Raines.	Elegant "below stairs" romantic comedy drama about a butler's masquerade. Story neat and amusing, characterisation good and direction resourceful.	Very good double bill (C)

(CCC) Excellent for Children.

(C) Suitable for Children.

(NC) Not for Children.

* British Picture.

† In Colour.

Reviews for Showmen

ODD MAN OUT

General F.D. British (A). Directed by Carol Reed. Featuring James Mason, Robert Newton and Kathleen Ryan. 10,488 feet. Release not fixed.

BRIILLIANT gangster melodrama, firmly rooted in a Belfast setting. It is about a young political renegade who kills a man, but is himself badly wounded, while trying to "raise funds" for his own organisation and is ruthlessly and relentlessly pursued by the police until his loyal and faithful girl friend finally puts an end to his agony and her own. The tale itself, with its gripping man-hunt basic theme, profusion of superbly drawn subsidiary characters, creepy by-play in sinister, shadowy backstreets, and stern climax, is the equal of "The Informer." The complete film, powerfully illuminated by the magnificent acting of James Mason and the hand-picked supporting cast, and Carol Reed's inspired and showmanlike direction, is immeasurably

superior as a film to Sean O'Casey's classic. It is, in fact, the finest British picture to date. Epoch-making thriller and tremendous star booking in one, "Odd Man Out" is clearly destined to make history at the universal box-office. Superlative general booking.

Story.—Johnny, fanatical leader of an illegal organisation, schemes with his gang to hold up a linen mill. He leads the raid, but kills a man and is himself badly wounded. His confederates try to drag him into their car, but fail and he falls into the roadway. He struggles into an air-raid shelter and, after a series of lucky and unlucky experiences, finally makes his way to a saloon. Meanwhile, Kathleen, Johnny's girl friend, consults Father Tom, the local priest, and he does his best to comfort and guide her. Shell, a petty underworld character, Lukey, a crazy artist, and Tober, a medical student, discover Johnny and each hopes to feed off the carcass. Johnny still has dreams of reaching a ship and Kathleen arrives to help him, but as soon as she realises that escape is impossible she shoots

Johnny and then turns the gun on herself. Justice is cheated and the lovers are reunited in death.

Acting.—James Mason is only on the screen for little more than half the film's running time, but his presence is felt throughout. His acting, as the battered, dying Johnny, is superb. He quietly inspires the entire narrative. Kathleen Ryan, a newcomer, puts a wealth of meaning into her part hardly speaking a word or batting an eye as Kathleen, and F. J. McCormick, a quaint, bird-like individual, is positively brilliant as the crafty Shell. Robert Newton contributes a fruity caricature as the crazy Lukey, and the rest, far too numerous to mention, never make a false step. The casting amounts to genius.

Production.—The time that elapses between the wounding of Johnny and his death at the hands of Kathleen is roughly eight hours and within that comparatively short period is packed all the drama, heart-pangs, thrills and

REVIEWS—continued on page 28

The LION'S ROAR

Contributed each week by Leo, of Metro-Goldwyn-Mayer.

"Figures," said the earnest young cynic, "mean nothing to anyone except amorists, accountants or crooks."

Even cynics are sometimes right—not often—but here's a figure which meant something to me when I first heard it, and will, I think, to you.

The figure is 623,235.

To get the magnitude of that, compare it with the total population of *your* city.

Or even the astronomic numbers of people who attend soccer cup-ties, dog races, etc.

The figure is the certified number of paid admissions to see "TILL THE CLOUDS ROLL BY" at the Rockefeller Center Music Hall in the first four weeks of its run there.

623,235!

My Research Department got busy on this amazing figure.

They assure me that it is a greater number than has ever, in the history of the world, during a period of four weeks, witnessed any spectacle—whether a Roman circus, medieval passion play, or even a marathon cup-tie between Arsenal and Chelsea.

Which goes to show what you and I know (but nowadays needs driving home, in view of pseudo-highbrowish drivel about the "decline of the quality of world film production"), that "MOTION PICTURES ARE THE GREATEST AND MOST POPULAR FORM OF ENTERTAINMENT IN THE WORLD."

It's coming to you very soon now:—

**THE BEGINNING
OR THE END**

I need scarcely say that the figure is an all-time record, even for the colossal Music Hall.

But here are two items of high significance.

Each of the four weeks was greater than any of the preceding weeks.

And the run continues indefinitely!

You ask me why this extraordinary success of "TILL THE CLOUDS ROLL BY"?



Well, apart from its amazing array of stars—out of whom you see above Judy Garland and Robert Walker—there have been musicals about famous composers before—several of them—but never one like this.

Never anything like this! Read what the *Film Daily* says:—

"'TILL THE CLOUDS ROLL BY' goes into the gallery of super-musicals and at once challenges the place held by previous tenants. Just about every important 'name' on the M-G-M lot is connected with the film. Kern's music—M-G-M has captured in Technicolor all the magic and charm of his every note . . . a fine show, brilliantly done. The audience will depart the theatre stirred, to return yet again. It's that kind of a picture. Big, warm, gay, scenic, eye-filling, showmanlike, opulent and caparisoned with every element to round it out. *It's not likely that there has ever been anything like this.*"

So I think I'm entitled to throw out my chest, don't you?

Talking of one thing and another, and with no reference to the previous paragraph, please note that I am re-presenting one of the strongest dramas of the modern stage or screen, the perennially popular "WHITE CARGO," on March 24.

London trade show next Wednesday.

The cast, you remember, includes the delectable Hedy Lamarr, Walter Pidgeon in one of his most memorable performances, Frank Morgan, Richard Carlson, Reginald Owen, Henry O'Neill.



Here is a glimpse of Lamarr and Carlson in it.

Another re-presentation I hope to offer you in the near future is that great 4-starrer, "BOOM TOWN," with Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr.

I don't need to tell you what box-office power was vibrant in "BOOM TOWN"—and still is!



REVIEWS—continued from page 26

impressions of a library of gangster classics. Human nature being what it is, there is immense sympathy for the hunted man, and this compelling aspect of the poignant and exciting tale is played up for all it's worth. While Johnny is lurking in a drab air raid shelter, breaking a police-cordon in a ramshackle old cab, without the knowledge of the driver, hiding in a rowdy saloon, and being dragged to Lukey's crazy studio, just before he meets his death, the audience share his fears and apprehensions. The background is filled in with marvellous subsidiary characters and vignettes, and these, together with the finest street scenes ever produced on the screen, complete a picture that is not only the last word in gangster fare, but an astonishingly accurate study of Irish life and psychology. It's a film that can be seen again and again without getting stale. Who said we haven't the stars, stories and directors?

Points of Appeal.—Gripping story, superb acting by Mason and supporting cast, strong human angle, terrific thrills, masterly direction, flawless atmosphere, magnificent photography, good dialogue, clever title and box-office star.

HUE AND CRY

G.F.D. British (U). Directed by Charles Crichton. Featuring Alastair Sim, Jack Warner and Valerie White. 7,348 feet. Release date, June 9, 1947.

JOLLY, disarmingly ingenuous juvenile adventure comedy melodrama, neatly unfolded in one of London's most heavily blitzed areas. It tells how an inquisitive, courageous lad and his exuberant friends spectacularly outwit a cunning gang leader who has been using a serial in a weekly boys' paper to send code messages to his confederates. Harry Fowler is excellent as the boy hero, and he and the other youngsters set such a hot pace that the old-timers have all their work cut out to follow. It is definitely a triumph of youth over experience. Very good British "East Side Kids."

Story.—Joe Kirby, a lively fifteen-year-old, is thrilled by a serial in "The Trump," a boys' weekly. The tale sets his imagination working and he firmly believes that a master criminal is using the yarn to communicate with a ruthless gang of fur thieves. He confides in Inspector Ford, a C.I.D. officer, but he pooh-poohs the idea. Nevertheless, he gets Joe a job with Nightingale, a Covent Garden fruiterer. Actually, Nightingale and Ford, who is a phoney, are in the fur racket and they have been using "The Trump" to further their ends. Joe consults Felix H. Wilkinson, the eccentric author of the serial, but he can offer no information. Joe then shadows Rhona, Nightingale's go-between, and gets all the evidence he wants. He and his followers promptly close in on Nightingale and his gang and they triumph in the final spectacular set-to on a blitzed London site.

Acting.—Alastair Sim tends to over-act as the eccentric Felix H. Wilkinson, and Jack Warner fails to live down a most irritating laugh as Nightingale, but Harry Fowler thoroughly enters into the spirit of the film as Joe. He and the other natural and competent youngsters definitely make the show.

Production.—The picture is rattling good schoolboy fiction and hearty juvenile teamwork and resourceful direction and presentation enable it to thrill the 'teen-aged without unduly taxing the credulity of grown-ups. Apart from a few comedy flatspots, it moves at an easy gait and builds up to a rousing battle between the crooks and youngsters in the heart of bomb-scarred London. The finale is really first class and puts the seal on exciting and wholesome "boys' club." It will make youngsters of all but the most hardened filmgoers.

Points of Appeal.—Rollicking tale, grand teamwork by youngsters, excellent detail, thrilling and novel finale, good title, established adult stars, and "U" certificate.

THE SEA OF GRASS

M-G-M. American (A). Directed by Elia Kazan. Featuring Spencer Tracy, Katharine Hepburn and Melvyn Douglas. 11,111 feet. Release not fixed.

A STOUT, superbly photographed panoramic portrait of the early Middle West, boldly tracing the violent ups-and-downs in the chequered married life of a ruthless cattle baron and his sensitive, neglected wife. Its poignant, finely acted story of strained human relations is skilfully imposed on vivid, documentary-like illustrations of the age-old conflict between cattlemen and wheat-farmers, the whole representing powerful, moving and exciting saga. Rich, warm and earthy, it will appeal equally strongly to both sexes and all classes. Very good general booking.

Story.—In 1880, Lutie Cameron, an attractive young woman, comes to New Mexico to marry Jim Brewton, a cattle baron. Homesteaders are trying to worm their way into the country, but Jim, knowing that the ground is unsuitable for wheat-farming, resists the invasion. Lutie doesn't approve of Jim's brutal methods, but he persists. Eventually, Brice Chamberlain, a crusading lawyer, takes up the cudgels on the homesteaders' behalf and persuades the Government to back them. Lutie has a daughter, Sarah Beth, by Jim, but husband and wife continue to drift apart. Lutie leaves Jim and goes to Denver where she meets Chamberlain. He confesses his love for her and she yields, but later she returns to Jim. In due course, a son, Brock, is born to her. Jim realises the child is not his, and again he and Lutie part. The children remain in Jim's custody. Years later, Brock, now a man, is involved in an unsavoury shooting affray and mortally wounded. When Lutie hears she hurries to her son, but before she arrives the boy dies in Jim's arms. Sorrow reunites Jim, Lutie and Sarah Beth. Meanwhile, the sea of grass has been turned into a sea of dust, thereby vindicating Jim.

Acting.—Katharine Hepburn gives one of her best and most natural performances as Lutie. Her portrayal is refreshingly free from mannerisms. Spencer Tracy excels himself in a tailor-made rôle as the ruthless yet forthright Jim, and Melvyn Douglas is more than adequate as Chamberlain. Best of the rest are Robert Walker and Phyllis Thaxter as Brock and Sarah Beth respectively.

Production.—The picture is both a tribute to the lusty pioneers, who triumphed over Nature, and the greed, selfishness and thoughtlessness of their fellow man, and an apology for their women, who, being of more sensitive fibre, had an even greater and more strenuous battle with their own emotions. The two compelling aspects of the play merge smoothly, and their wedding results in a production that combines in like measure much of the pictorial and scenic significance of "The Good Earth" with warm and intelligent "East Lynne." Big star values hallow the shrewd, sturdy and artistic box-office amalgam.

Points of Appeal.—Strong human story, very good characterisations, magnificent scenery, powerful spectacular highlights, compelling feminine angle, intriguing title and big star values.

SUDDENLY IT'S SPRING

Paramount. American (A). Directed by Mitchell Leisen. Featuring Fred MacMurray, Paulette Goddard and Macdonald Carey. 7,929 feet. Release not fixed.

F RIVOLOUS comedy, partly clad in khaki, lightly depicting the dizzy circumstances that lead to the wedding of a broken marriage. The hero, brightly portrayed by Fred MacMurray, is out of the Services, but the heroine, enacted with considerable finesse by Paulette Goddard, is still in, and the fact that she is a domestic relations officer with the W.A.C.s adds a gay touch of piquancy to the slap-happy proceedings. Acted with spirit by the supporting cast, as well as the stars, and elegantly mounted, it will amuse and entertain the womenfolk all right. Good average light booking.

Story.—Peter Morley, a young attorney, and his wife, Mary, dicker with the idea of obtaining a divorce, but before they can do anything about it the war intervenes and they both join up. Peter is demobbed first, and he believes that he is in love with Gloria Faye, a glamorous man-killer. Mary, now a domestic relations officer in the W.A.C.s, is no longer in a hurry to be divorced, and she deliberately postpones signing the necessary papers. Her dilly-dallying annoys Gloria and embarrasses Peter. Jack Lindsay, a wealthy man-about-town, is one of Peter's clients, and when he meets Mary he schemes to win her for himself. He persuades Peter to put on an act as an odious, loud-mouthed husband in front of Mary's Service friends, but Peter only succeeds in cheapening himself. At this juncture, Mary thinks it's time that she took over, and her more subtle methods finally lead to a rollicking reconciliation at the expense of both Gloria and Jack.

Acting.—Paulette Goddard is a tantalising and quick-witted Mary. Fred MacMurray makes a versatile Peter—his odious-husband gag is really bright—and Macdonald Carey displays a touch of class as Jack. Arleen Whelan also stooges effectively as Gloria.

Production.—The actual plot is a bit of a museum piece, but exuberant and polished teamwork, smart dialogue, elegant staging and a rousing slapstick finale enable it to come up smiling for the umpteenth time. Incidentally, the khaki trimmings artfully strike a topical note, and consolidate feminine appeal. Its star values are, of course, tip-top.

Points of Appeal.—Evergreen plot, snappy, up-to-the-minute treatment, de luxe staging, strong feminine angle, intriguing title and big stars.

JOHNNY O'CLOCK

Columbia. American (A). Directed by Robert Rossen. Featuring Dick Powell, Evelyn Keyes, Ellen Drew. 8,608 feet. Release not fixed.

SOPHISTICATED but somewhat slow-moving "cops and robbers" romantic thriller. Similar in outline and treatment to "Cornered" and "Murder, My Sweet"—Dick Powell's comparatively recent essays in elegant roughstuff—it covers with cat-and-mouse-like deliberation the dissolution of a stormy partnership in crime. The characterisation is exceedingly good, the dialogue smart and the handling of the stern and spectacular climax showmanlike, but some of the detail is pedestrian. Nevertheless, it is, on the whole, a polished and workmanlike example of its box-office type. Good general "thick-ear."

Story.—Johnny O'Clock, a quick-witted and not too scrupulous young man, and Guido Marchetti, a "big-lug," are partners in a fashionable gambling saloon. Blayden, a corrupt police officer, tries to muscle in, but later he is fished out of a river, and Harriet, his hat-check girl friend, is found in her room, apparently gassed by her own hands. Detective Koch, a wily and determined sleuth, suspects Johnny and trails him day and night. Nancy, Harriet's sister, comes to town for information, and meets and falls in love with Johnny. Nelle, Marchetti's wife, also loves Johnny, and when Marchetti discovers this and learns that Johnny knows that he killed both Blayden and Harriet, he plots to get Johnny out of the way. Finally the two shoot it out and Marchetti is killed and Johnny badly wounded. Nancy promises to wait for the now reformed Johnny until he is out of the doctor's and Koch's hands.

Acting.—Dick Powell effectively combines bravado and brutality with good humour as Johnny, Evelyn Keyes is an alluring and appealing Nancy, and Lee J. Cobb turns in an excellent portrayal as Koch. Ellen Drew, Thomas Gomez and John Kellogg also do well.

Production.—The robust "crooks fall out" is peopled with a colourful assortment of vital and arresting characters, and these, skilfully manipulated by author and director, enable the film to tread water effectively. It is only towards the finish that it begins to falter, but the slap-up finale rescues it from the "red." Excellently staged and smartly dia-

REVIEWS—continued on page 33



THE PRIVATE

"CONSCIENCE DOES MAKE A

Associated British Picture Corporation Limited
presents

ROBERT NEWTON SIMONE SIMON

in

PORTBOUR

Adapted from Georges Simenon's Story
"Newhaven-Dieppe"

with

WILLIAM HARTNELL • MARCEL DALIO

MARGARET BARTON

Produced by VICTOR SKUTEZKY • Directed by LANCE COMFORT



KEOWARDS OF US ALL

REVIEWS

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TRADE SHOW
PALACE, W.I
FEBRUARY 11th—2.30

REVIEWS—continued from page 28

ogued, it will have no great difficulty in living down its incredibly unattractive title.

Points of Appeal.—Intriguing and exciting story, very good characterisation, flawless atmosphere, arresting finale, clever dialogue and obvious star values.

WHITE TIE AND TAILS

General F.D. Universal American (A). Directed by Charles T. Barton. Featuring Dan Duryea, Ella Raines and William Bendix. 6,964 feet. Release not fixed.

ELEGANT "below stairs" romantic comedy drama, gracefully turning on a butler's masquerade. Its modern "Vagabond King" written and acted with intelligence and artistically directed, but at no period does it lose the common touch. "Cinderella" in reverse, its appeal is wide. Both Dan Duryea and William Bendix, cast for once in sympathetic rôles, do their stuff, and the staging is first-class. Very good "double bill."

Story.—Charles Dumont, a struggling painter turned butler, decides to have a fling while Andrew Latimer, his wealthy employer, is on holiday. He dresses in Latimer's evening clothes and, with the co-operation of George, the chauffeur, dines at a fashionable night-spot. He meets Louise Bradford, an attractive society girl, and learns that her sister, Cynthia, owes big money to Larry Lundie, rough proprietor of a gambling saloon. Charles visits the club with Louise and pays Cynthia's debt with a phoney cheque. He banks on being reimbursed by Louise's father, but Larry takes no chances and walks into the Latimer residence and demands valuable pictures as security. Louise then learns the truth about Charles, and to make matters worse, Mr. Latimer returns unexpectedly. Happily, Larry is, in his own rough and ready way, a patron of the arts, and he decides to forget the debt provided Charles teams up with him. Charles does, and when he promises to take up painting again, Louise joins the party.

Acting.—Dan Duryea takes a holiday from sinister rôles to play Charles, and he does the job right well. His acting has finesse. Ella Raines is an attractive Louise, and William Bendix is immense as Larry.

Production.—The picture is pure make-believe, but in spite of the fact that it has only one foot on the ground and its happy ending is a trifle too easily contrived, its characters talk a good deal of sense and the majority of its situations, both tough and sentimental, contain much truth and wit. Its unusual and attractive wares, tastefully and vigorously displayed, should intrigue and amuse most audiences.

Points of Appeal.—Novel and bright modern fairy story, good teamwork, neat direction, smooth dialogue, subtle human angle, provocative title and popular stars.

GREEN FINGERS

Anglo-American. British (A). Directed by John Harlow. Featuring Robert Beatty, Carol Raye and Nova Pilbeam. 7,400 feet. Release not fixed.

ROMANTIC melodrama with a medical background, a "Sister Kenny" in slacks, illustrating a somewhat violent brush between a rebel osteopath and orthodox doctors. The plot is an artful amalgam of sentiment, tragedy and adventure with a light touch of propaganda for good measure. Robert Beatty, the star, bears the brunt of the acting with warmth and distinction, and John Harlow, the director, proves yet again his ability to make every penny spent register on the screen. It has all the earmarks, or rather symptoms, of a good woman's film. Potential money-spinner for the populars.

Story.—Tom Stone, a crippled young fisherman, consults Daniel Booth, a Harley Street osteopath. Booth cures Tom, and Tom immediately decides to make osteopathy his pro-

fession. He works as a waiter to pay for his studies and boards with Joe and Mrs. Mansell, a working-class couple. Jeannie, the Mansell's pretty daughter, is bedridden, but Tom, now nearly qualified, believes that he can cure her. He takes a chance and succeeds, but Booth severely upbraids him for violating the ethics of his profession. Tom then abandons his studies and, after marrying Jeannie starts up on his own. A chance meeting with Mrs. Vicky Paul, neurotic daughter of Dr. Baxter, a wealthy practitioner, puts him in the money and he moves to the West End. Before long his interest in Vicky becomes more than professional, but when he tries to break with her she shoots herself. The post-mortem proves that Tom had prescribed the wrong treatment for Vicky and he is severely castigated by the coroner. He loses confidence in himself and Jeannie suggests that he and she go on a yachting trip. Meanwhile, Booth, who has never lost faith in Tom, offers him words of encouragement. During a sail Jeannie is struck on the head by a swinging boom and her old complaint returns. In desperation Tom attends her and again effects a cure. With confidence fully restored he and Jeannie start life anew.

Acting.—Robert Beatty contributes a convincing performance as Tom. His virile, not to say shaggy, appearance and air of sincerity fit the part admirably. Carol Raye is adequate as Jeannie, and Nova Pilbeam is a revelation as the sophisticated Vicky. Felix Aylmer is Booth and Henry Victor is Baxter, and both veterans prove that they have nothing to fear from youth.

Production.—The film, popular fiction in screen form, evenly pivots on the age-old conflict between orthodox and unorthodox medical men. It is never too technical and although the hero is given the benefit of many doubts, is unlikely to lead even the most gullible patron into the consulting-rooms of "quacks." The triangle, represented by Tom, Jeannie and Vicky contains most of the meat, and this is effectively purveyed in picturesque Whitby and London's West End and suburbs. The womenfolk are pretty certain to tackle its hearty and tender fare with relish. In all, a workmanlike artistic and refreshingly unpretentious piece of screen merchandise.

Points of Appeal.—Human, if slightly theatrical story, very good characterisation, homely atmosphere, good detail and dialogue, strong feminine angle and popular stars.

DOMINO

Film Traders. French (A). Directed by Roger Richebe. Featuring Fernand Gravey and Simone Renaut. 9,000 feet. Release not fixed.

BRIGHT little French farcical comedy dealing with a young married man who pretends to be the lover of an old man's wife in order to divert suspicion from another lover.

It sounds rather complicated, but it is really in the tradition of all the milder forms of French stage farce.

Well acted and directed, it provides light divertissement for specialised halls.

Story.—Domino returns to his wife after going to Africa and back. She throws him out penniless. He tries to make some money by selling a statuette in "the negro style" to an antique dealer, Heller. Heller is jealous of his wife Lorette and believes a painter, Cremona, is her lover. Cremona persuades Domino to pose as her lover to divert suspicion. The expected happens and Domino and Lorette fall in love and leave the other two flat.

Acting.—Fernand Gravey gives an excellent performance as Domino, and Simone Renaut is charming as Lorette. Supporting cast is well up to standard.

Production.—Direction is efficient and producer Roger Richebe gets as many laughs as possible from somewhat hackneyed situations. The picture has been adapted from a stage play by Marcel Achard.

There is spice both in dialogue and situations handled in the best Gallic manner. Incidentally, the lead, blonde Simone Renaut, has not been seen over here before. She is certainly worth seeing again.

Points of Appeal.—Bright, sophisticated, sexy, farcical comedy. Very good acting.

MAN ALIVE

RKO-Radio. American (A). Directed by Ray Enright. Featuring Pat O'Brien, Adolphe Menjou and Ellen Drew. 6,286 feet. Release not fixed.

SILLY, slipshod marital comedy, concerning a jealous husband, who, after being wrongly reported killed in a motor accident, poses as a ghost to check up on his wife's associations with a former admirer. Pat O'Brien, Adolphe Menjou and Ellen Drew are the stars, but they fail to achieve the impossible and extract many laughs from its laboured basic gag. "Man Alive's" sense of humour is, to put it mildly, odd. Very, very moderate comedy backing.

Story.—Speed McBride, successful business man, fails to remember the birthday of his wife, Connie, but Gordon Tolliver, one of Connie's old admirers, calls at their home with an appropriate gift. Speed goes all green-eyed and makes for the nearest saloon. He gets tight and changes coats with a bar loafer. Later, he and the loafer drive into the river and the loafer is drowned. Speed is subsequently rescued by Kismet, a showboat musician. Speed is reported killed, and at Kismet's suggestion he remains "dead" so that he can check up on Connie. His spooky snooping very nearly scares the life out of Connie, but in the end he realises that she is above suspicion. He then gives up the ghost, and husband and wife presumably live happily ever afterwards.

Acting.—Pat O'Brien and Adolphe Menjou are completely wasted as Speed and Kismet, and so, for that matter, are Ellen Drew and Rudy Vallee, as Connie and Gordon.

Production.—The core of the comedy is the hero's "Topper-like" stunt to test his wife's integrity, but it needs a more subtle jest to parody life and death. Apart from a few polite laughs from the "dead heads," the Trade show audience shared our lack of enthusiasm for its clumsy, inartistic fooling. It's unlikely to register outside of the sticks.

Points of Appeal.—Cast, footage and few robust slapstick interludes.

COASTLINE

British Foundation. British (U). Directed by Ronald Haines. Commentary by Frank Phillips. 3,337 feet. Release not fixed.

TRAVEL-INTEREST featurette, roughly covering Britain's mighty coastline. The camera makes brief halts in the north of Scotland, the south of England, the Thames Estuary, the Cornish peninsula and lesser known places, and finally ends up in the company of lifeboat men. The behind-the-scenes shots of the National Lifeboat Institution are, in fact, the most interesting. Agreeably variegated, though occasionally uninspired, it makes feature quota footage without becoming a bore. Acceptable British fill-up.

Production.—The picture, obviously made to fill quota needs, leisurely gathers information about the habits, industries and crafts of the people who dwell in our far-flung coast towns and villages and depend, in one way or another, on the sea for their living. The photography is not remarkable and neither is the commentary, clearly read by Frank Phillips, anything to shout about, but it has a certain amount of variety and this enables it to keep its modest end up. Wholesome pictorial scrapbook, it can, as we have already pointed out, be safely employed for ordinary quota purposes.

Points of Appeal.—Quota ticket.

REVIEWS—continued on page 34



Dick Powell and Evelyn Keyes, are co-starred in *JOHNNY O'CLOCK*, a crime drama in Columbia's next Trade show group, to be presented on Thursday, Feb. 13, at Studio One, at 10.45 a.m.

Obituary

STARTED IN FILMS IN 1896

J. T. Hurst Dies at Glebelands

J. T. HURST died at Glebelands on Saturday. He started in the cinema business in 1896 and worked for Poole's Myriomas shows.

Hurst managed halls in various parts of England and was employed by Vinten and Bramford for 25 years.

The funeral took place at the Garden of Memory Cemetery, Glebelands, Wokingham, at 11.30 yesterday (Wednesday, February 5).

Edgar Hounsell

The death has occurred at Solihull of Edgar Hounsell, who in the early days controlled the Imperial P.H., West Bromwich, and subsequently commenced on the renting side, as Midland Exclusive Films in Birmingham. In partnership with the late W. I. Bassett, he was instrumental in forming Midland Entertainments, which controlled the King's Hall, Birmingham, and a number of other Midland kinemas.

Mr. Hounsell who retired from the Trade some years ago, was 61.

16-mm. AMPRO TO BE MADE HERE

Brockliss Directors in New Company

A NEW company, Simplex-Ampro, has been registered which will have as two of its directors T. Chilton and F. Timms, joint managing directors of J. Frank Brockliss.

Its objects are to manufacture and market the widely known 16-mm. Ampro projector. Indeed, manufacture has already started, and it is anticipated that the new British-made model will make its appearance in April.

The company has a capital of £2,500 in 2,500 shares, and its directors will be nominated as to three by the General Precision Equipment Corporation (Messrs. Chilton and Timms being two of these), and two jointly by Kelvin, Bottomley and Baird, and Henry Hughes and Sons (both nautical instrument manufacturing companies).

Liverpool Trade Shows

Renown will Trade show "Oliver Twist" and "Winged Wonders" at 10.45 a.m. at the Scala, Liverpool, on Tuesday, February 11, instead of the date previously announced.

LONDON C.E.A.—continued

Should Not Be Penalised for S.O. by Charity Levy

we are selling entertainment and not culture or education."

Mr. FRANCE concluded by expressing opposition to the proposal for an independent section inside the C.E.A. It would be the quickest way to upset the whole Association.

He paid tribute to A. J. Gale and asked for support in the token of appreciation to be given him by the C.E.A. for his good work.

Lewis on S.O.

S. K. LEWIS, vice-chairman, reviewed the year's progress in the matter of Sunday opening. He paid particular credit to the branch secretary, Arthur Taylor, and also to his colleagues on the other circuits—Ted Lundy and R. H. Dewes—his supervisors and circuit managers for the work they had done towards bringing about S.O. in many areas.

"One thing," he said, "is that if Sunday opening is wrong it should be stopped, and if it is right then we as exhibitors should not be penalised for this by the charity tax."

He welcomed the Managers' Section. It was, he said, a good thing, that managers should have a section to look after their interests, so that they can go forward with zeal, looking after the interests of their employers.

New E.T. Plan

ON the subject of the Entertainment Tax, Mr. Lewis said that he had been on the deputation to the Customs and Excise, but the result had not yet been reported to the General Council.

This was the only one thing in which he was at variance with the chairman, Thomas France.

"I am sensible," he went on, "that at a time like this, the country needs all the finance possible, that the present time was not ripe to ask for a substantial reduction in E.T. because if we did we should get a curt refusal. It would be wiser to wait until we have a good case and then to ask for some form of relief. At the same time, with costs going up, coupled with the fact that we have not raised our prices like other forms of production, we shall have to do something to balance the N.A.T.K.E. and P.R.S. agreements and the increased advertising and electricity costs."

It had been proposed, he said, that the extra penny be put on prices without the matter of tax coming into operation.

"Frankly," he said, "I have not much hope of success either way."

Expenditure Up

A. J. GALE thanked members for their good wishes on his retirement from the G.C. and referred to the day 37 years ago when a small group meeting in the

Windmill Theatre decided to set up an exhibitors' association.

Before his re-election as branch treasurer, he presented the annual accounts which, he said, showed that expenditure was again up. There was a small adverse balance. Income itself had been slightly higher.

M. M. LEVY seconded and the report was carried.

New Chairman

THE appointment of S. K. Lewis as chairman for the coming year was moved by Mr. FRANCE. C. A. MATHEWS seconded.

Lewis made a very short address in reply. The top item to be dealt with during the year would, he said, be the matter of the Films Bill. He paid tribute to Dennis Walls, who, he said, was up for election to the vice-presidency of the parent body. He had started in the business as a manager. It was a good thing for the branch to see its younger members taking the lead.

After WALLS had suitably replied, R. H. DEWES proposed a vote of thanks to the retiring chairman, Thomas France.

New Executive

John Davies was elected vice-chairman on the proposition of T. H. FLIGELSTONE with CECIL BERNSTEIN seconding. A. J. GALE was re-elected branch treasurer.

The new Executive Committee is: C. G. BERNSTEIN, Thomas France, C. A. MATHEWS, A. BACAL, J. W. BARBER, A. BROWN, S. W. CLIFT, Alfred Davis, R. H. DEWES, T. H. FLIGELSTONE, A. FREEDMAN, S. HART, E. A. HUDDLESTONE, Sid Hyams, D. L. JAMES, J. JARRATT, Roland Lea, Morris M. LEVY, E. H. LUNDY, L. MORRIS, J. W. PERRY, D. RAFAER, C. H. RUSS, F. C. SELF and Dennis C. WALLS.

Apologies were received from S. W. CLIFT, E. A. HUDDLESTONE and Alfred Davis, who were unable to attend the meeting.

"Summing Up" by Pathe

Pathe's new Quarterly Chronicle of Current Affairs, "Summing Up," had its first public showing at the Daily Mail Film Festival, held at the Odeon, Leicester Square, on Sunday, February 2.

Producer of "Summing Up" is Peter Baylis, producer-director, Pathe Industrial Films. A. L. ROWSE, the eminent writer and historian of All Souls' College, Oxford, is historical adviser.

R. C. JOHNSON has lodged plans with the Birkenhead Corporation for the erection of a kinema on the Priory Estate, Upton.

REVIEWS—continued

Reissues

THE BOWERY

20th Century-Fox. American (A). Featuring Wallace Beery, George Raft and Jackie Cooper. Directed by Raoul Walsh. 8,209 feet. Release not fixed.

A ROLLICKING comedy-drama of life in the 'nineties in New York's east side, which recaptures famous and notorious characters. Wallace Beery plays Chuck Connors, King of Chinatown; Steve Brodie, rival of Connors, whose spectacular leap from Brooklyn Bridge is re-enacted by George Raft, and Swipes, the orphan newsboy, is portrayed by Jackie Cooper. Apart from the brilliant

acting of Beery and Raft, there is plenty of bare fisticuffs, and the re-creation of Bowery saloon life are flawless.

There is nothing to add to the original KINE. review of November 9, 1933, which describes the film as... "A made-to-measure box-office attraction."

Points of Appeal.—Title, good atmosphere, thrills and star values.

LAND WITHOUT MUSIC

Ambassador. British (U). Directed by Walter Forde. Featuring Richard Tauber, Jimmy Durante and June Clyde. 7,289 feet. Release not fixed.

LIGHT-HEARTED screen operetta with an historical basis and set to the music of Oscar Strauss. Richard Tauber, as Carlini,

world-famous tenor, returns to his native Lucco, where he discovers that all music has been forbidden by the young Princess owing to pressure from Austria demanding repayment of debts. He and Jonah J. Whistler, a wise-cracking American Press agent, played by Jimmy Durante, formulate the plan for a secret concert to be held. The princess attends, and although captivated by the voice of Carlini, she orders his imprisonment. However, Jonah Whistler leads the people to the prison. After freeing Carlini, they march to the palace playing their musical instruments, and finally convince the princess. KINE. review of October 15, 1936, stated: "For good-class and family halls, it represents an outstanding attraction."

Points of Appeal.—Captivating story, grand singing, title and star values.

BIRMINGHAM IS "LIGHT" ON GAS MANTLES

Difficult to Comply with H.O. Rules

CAPT. S. W. CLIFT'S successful appeal in the "Great Barr Case," film rentals, and the scarcity of gas mantles to comply with Home Office safety regulations, were among the matters discussed at last week's meeting of the Birmingham and Midland branch of the C.E.A., over which K. F. Jones, the newly appointed chairman presided.

F. P. COZENS thought the Trade must thank Capt. Clift for his efforts and that the Association should back up something which was of national importance. He did not think the proprietors of the particular cinema concerned should bear the costs of the appeal, and he felt that the Association should, at least in some measure, if not wholly, foot the bill. On the question of who was an authorised person in charge of a cinema, they did now know where they stood.

In thanking Mr. Cozens for his suggestion, Capt. Clift remarked that his appeal was recognised in London as a great victory. It was time they knew who was in charge of a theatre, and they now knew. He also thanked the branch for its support.

The meeting then accepted a proposition by Mr. COZENS, seconded by LESLIE HOLDERNES, that the branch should recommend the head office of the Association that some financial assistance should be given towards the costs of the appeal.

B. H. PAUL pointed out that at the November meeting a sub-committee of members interested in the booking of films was appointed to meet to discuss the problem of film rentals. He was anxious to know if it had met as he had heard nothing further.

The CHAIRMAN replied that nothing further had been done. Personally, he did not think any good could be done by discussing the matter at the present juncture.

B. T. DAVIS thought they should wait until something concrete arose from the discussion with the K.R.S., and then the branch might formulate some proposals.

A letter was received from the Manchester branch asking for Birmingham's support to the nomination of D. C. Walls as vice-president. After a brief discussion it was agreed to leave the matter in the hands of Mr. Davis.

Gas Mantles

W. DOWDING raised the question of members being unable to obtain sufficient supplies of gas mantles to comply with the Home Office circular regarding safety lighting in cinemas. He thought the branch should take some action.

A. G. MAY pointed out that he would be seeing the surveyor to the Licensing Justices during the next week, and he would mention the possibility of Mr. Lawrence being able to make a recommendation to the Birmingham Gas Department for exhibitors to receive some preference.

If successful he would then see the officials of the latter.

S.O. Campaigns

APPEALS for assistance in the various Midland Sunday opening campaigns at Worcester, Wolverhampton and

Continued in column 2



Van Johnson and June Allyson head the cast of *HIGH BARBAREE*, a romantic adventure story, shortly to be Trade shown by M-G-M

A CIRCUIT TO SHOW DOCUMENTARIES?

Co-operative Idea

ESTABLISHMENT of a chain of municipal cinemas throughout the country, to be combined with the people's theatre movement, was urged by Sinclair Road, secretary of the Federation of Documentary Film Units, speaking at a conference organised by the Co-operative Educational Committee at Slough.

"Films have come to be regarded as the popular art of the day," he said, "and the Industry's influence is more powerful and far reaching than is generally realised."

British producers were faced with an uphill job to free themselves from the American stranglehold, and British feature films, for inevitable financial reasons, followed the American pattern. Experimentation was limited to the documentary units sponsored by the Government, Industry and local authorities.

ton and Stourbridge were made by D. Ludlow and E. Mitchell.

Arising out of the report of the Sunday Films Committee, in which H. G. LANE stated that only two of the films reviewed were deemed unsuitable for Sunday programmes. A. G. MAY mentioned that, while that committee had the wholehearted support of A.B.C. managers and a number of independents, it was not receiving any assistance from managers on the Odeon, Clifton and G.B. circuits.

He felt that greater support should be forthcoming from those circuits as the committee would then be in a position to obtain a consensus of opinion from different viewers.

Mr. LANE supported the appeal by Mr. May, and the CHAIRMAN suggested that the secretary should approach the circuits concerned.

LESLIE HOLDERNES promised to inquire into the position on the Odeon circuit; E. MITCHELL said he would see what could be done by G.B., and the CHAIRMAN pointed out that there were very few Clifton cinemas in the city, and it was difficult for managers outside to attend Trade shows.

However, he would see what could be done to assist the committee.

Northern Ireland Government is Keeping an Eye on 16-mm.

SENATOR'S QUESTION ON STRICTER CONTROL

INDICATIONS that the Northern Ireland Government was watching the development of 16-mm. and would introduce regulations to control shows if their use were extended were made in the Senate last week.

Senator W. M. Wilton asked the Government whether, in view of the fact that some of them are regularly operating on Sundays at charity shows, the Government had considered placing these units under the same control as ordinary cinemas; and whether action was being taken to see that these 16-mm. units carried out the censorship and safety regulations as well as paid entertainment tax.

"I am not going to say anything which would deprive charity of any help," said Mr. Wilton, "but there must be regulations for these people just the same as for the cinema industry. The Government would soon be contributing 65 per cent. of the upkeep of some of the halls in which the 16 mm. units were operating, and one of these days something would happen in these halls owing to the neglect of the safety rules."

The Government Press Officer in Northern Ireland is to run the Government Film Service.

The approval of the Ulster Parliament would shortly be sought to a Supplementary Estimate covering that portion of the expenditure involved which was not borne by the Parliament.

IRISH COUNCILLOR AND KINEMA VOTE

Appeal Court Upholds Decision

THE Northern Ireland Divisional Appeal Court has upheld the decisions of the magistrate, of Keady, J. Ritchie Wilson, in the Keady cinema case in marking "no jurisdiction" in a summons against Charles J. Mallon, Victoria Street, Keady.

Mallon had been charged with having voted, as a member of Keady Urban Council, on a motion before the council to grant a licence under the Cinematograph Act in the Keady Cinema Company in which he had a pecuniary interest and also with taking part in the discussion.

The appeal was brought by way of a test case and it was agreed that the ruling of the Divisional Court should govern the cases of two other members of the council in which the facts were practically identical.

Giving judgment, the Lord Chief Justice said: "Penal or criminal offences can be established only with clear and unambiguous words which certainly do not exist in this case."

Justice MacDermott said that defendants were very fortunate not to have found themselves in the position of rural district councillors instead of urban district councillors.

EIRE FILM CENSOR REJECTS 47

Decision Reversed in Seven Cases

THE Eire Censor in 1946 saw 1,536 films, totalling 4,200,652 ft., and 1,228 were passed, 261 were cut and 47 rejected.

Appeals to the Censorship of Films Appeal Board resulted in the Censor's decision being confirmed in 15 cases, 17 films being passed with cuts, and the Censor's decision being reversed in seven cases.

Of the total rejections, the highest number, 44, was for films over 2,000 ft.

STUDIO TO PRODUCE EDUCATIONALS?

Film Institute Need

AT the second annual meeting of Eire Film Institute, J. D. O'Flynn, chairman, said that a proposal to add Irish sound tracks to the best educational films available was examined, but prohibitive estimates received only emphasised the urgent national need of a studio for the production of educational and documentary films.

Until they had at least efficient sound recording apparatus in the country little progress could be made. The Institute had completed a number of sub-standard films during the year for educational, medical and cultural bodies.

The Government grant of £2,000 was renewed for 1946-47 as a contribution towards the acquisition of a library of educational films.

Although the number of schools using educational films had increased, it was regrettable that they were still regarded by many as a mere novelty item. It was essential that local authorities should co-operate in the provision of projection equipment, which would serve the needs of education.

Want Newsreels Censored by B.B.F.C.

Newry Film Censorship Committee, which is elected by the local council and includes five clergymen, has passed a resolution urging that all newsreels shown in Northern Ireland shall be submitted to the British Board of Film Censors before public screening.

It has also decided to obtain official advice on the question of being able to ban children in the district attending "A" films.



Barry Fitzgerald and Bing Crosby in a scene from *WELCOME STRANGER*, to be Trade shown by Paramount on Wednesday, February 26, at the Private Theatre, at 10.30 a.m. and 2.30 p.m.

"GREEN FOR DANGER" GUEST NIGHT

Police Chiefs at Gaumont

MANY celebrities, including the Police Commissioner, Sir Harold Scott, the C.I.D. Crime Chief, Ronald Howe, and other senior crime experts from Scotland Yard, will attend a gala night for yet another big British picture, "Green for Danger," at the Gaumont, Haymarket, on Monday, February 10, where it opens on Sunday concurrent with the Marble Arch Pavilion.

The film, which tells an unusual story of murder and mystery in an emergency hospital during the war, was produced by Frank Launder and Sidney Gilliat. Cast includes Alastair Sim as Inspector Cockrill, Sally Gray, Trevor Howard and Rosamund John.

Metro's Story of the "A Bomb"

International world premières, with simultaneous openings in Washington, London, New York, Ottawa, Canada, and Sydney, Australia, will be held for "The Beginning or the End," M-G-M's story of the atom bomb, on February 20.

Immediate release of the picture throughout the world will follow the premières, simultaneous engagements in 150 cities in the U.S. being booked for the opening week.

"Pathway to Fame" in West End

Piccadilly's "Pathway to Fame," featuring Bruce Woodcock, which recently played at the Warner Theatre, is to have three more runs in the West End.

It is booked for the Cameo, Charing Cross Road, and the Dominion, Tottenham Court Road, and the New Victoria, Victoria, where it will be played with "The Outlaw."

PROJECTIONISTS APPRENTICESHIP SCHEME

Joint Meeting to Decide Next Step

SUFFICIENT progress on the proposed Trade apprenticeship scheme for projectionists was made at the last meeting of the General Council of the Kinema Projectionists' and Engineers' Association to warrant a preliminary meeting to-day (Thursday) between N.A.T.K.E. and C.E.A.

The meeting will decide on the next step to be taken with a view to reaching one agreed scheme for the Industry.

N.A.T.K.E. representatives will be Tom O'Brien, M.P., general secretary; P. Pilgrim, general vice-president; F. H. Woods, London and Home Counties organiser, and Stan Perry. C.E.A. will be represented by F. A. Prior, the president; B. T. Davis, vice-president; W. R. Fuller, general secretary, and E. J. Hinge, treasurer.

Prefab. Kinema Built in Six Weeks

The Crest, first pre-fabricated theatre raised under a scheme which Henry Kaiser has put up to Charles P. Skouras, of Fox West Coast, opened this week, just six weeks after the ground was levelled for building. It is in Long Beach, a forerunner of a circuit Fox-West-Coast will build all over the States. It has no appearance of being "temporary."

G.-B. Help Themselves

Gaumont-British Benevolent Society benefited by £100 from the G.-B. staff dance at the Rialto Ballroom, Liverpool, and attended by 700 persons. The function was arranged by A. Keen, (circuit controller, Liverpool area), A. Franklin (manager, Rialto), B. H. Goodman (manager, Trocadero), Norman Craig (publicity manager), J. Ward (circuit engineer), and Hal Graham (Rialto dance band leader).

Langford's Glasgow Party

Langford and Co., Ltd., well known screen and programme publicists, are including Glasgow in their 35th anniversary celebrations. The directors are making merry at the Glasgow Cinema Ball, and the previous evening (Wednesday), in the Central, are having an informal cocktail party, to which prominent Scottish exhibitors are being invited.

Hull C.T.B.F. Ball

The Managers' Section of the Hull C.E.A. Branch has decided to hold a ball for the benefit of the C.T.B.F. within the next few weeks. A special Social Committee has been set up for the purpose of organising the event.

The Sheffield kinema trade's ball, in aid of the benevolent fund, will be held at the City Hall, Sheffield, on February 18, from 10 p.m. to three a.m.



The "Blood and Thunder Boys" and Valerie White in a scene from Michael Balcon's *HUE AND CRY*, G.F.D. release, reviewed in this issue.

BRITISH STARS IN RADIO LINK-UP

Launch 1947 National Film Award

THE second Film Festival in connection with the National Film Award, organised by the *Daily Mail*, was held at the Odeon, Leicester Square, on Sunday last. The kinema was packed with Trade and Fleet Street celebrities, while outside, despite abnormal weather, crowds waited to see the stars arrive.

The show opened with G.B. newsreels showing the Royal Family leaving for South Africa, and a "tribute" reel to Princess Elizabeth. This was followed by a Pathe reel on international affairs.

A broadcast began at 3.30, when brief scenes were re-enacted from some of the foremost of the British films released since September 4, 1945. Those in which the original actors appeared were: "Brief Encounter," "Appointment with Crime," "Wicked Lady," "School for Secrets," "Piccadilly Incident," "I Know Where I'm Going," "Theirs is the Glory," and "Captive Heart."

To illustrate films whose stars are now in Hollywood, Rex Harrison, Lilli Palmer and Phyllis Calvert recorded messages from "The Rake's Progress" and "Men of Two Worlds," while scenes were screened. Tessie O'Shea sang popular numbers from "London Town."

To complete the broadcast, Stewart Granger gave a brief résumé of films and stars not personally represented in the actual show, but which are eligible during the period for which the public is being asked to vote.

The telephone number for Jock MacGregor, London representative, *The Showmen's Trade Review*, has been changed to Ambassador 3601.

This Week's NEWSREELS

Commentary by the KINE.

February 3 Editions

CONTENTS

British Movietone News.—Royal departure for South Africa; inside Communist China; terrorists abduct Major Collins in Jerusalem.

Gaumont-British.—Royal departure; K.L.M. Dakota crash in Denmark; funeral of Prince Gustav Adolf of Sweden; Palestine search for kidnappers.

Paramount.—Royal departure; Lady Cripps flies aid to China; terrorists free Judge and Major; Adolph Zukor's celebrate golden wedding.

Pathe.—Royal departure; students "take over" Glasgow; Arab executive speaks in London; Premier Auriol in Paris; snake-catching in South Africa; Bing Crosby receives Photoplay Award for 1946.

Universal.—Royal departure; air safety inquiry grounds aircraft; England in the grip of cold spell.

COMMENT

The departure of the Royal Family is given considerable length by all newsreels. Scenes of the State drive from Buckingham Palace, at Waterloo Station and impressive shots of *Vanguard* under destroyer escort conclude the historic occasion. Paramount has first pictures of Major Collins, recently released from terrorist captivity in Palestine, and, together with Movietone, present some of the appalling conditions inside China to-day. The Dakota crash in Denmark and the funeral of Prince Gustav are presented by Gaumont, while Universal concentrate on the adverse weather conditions at home. Pathe finds Bing Crosby in cheerful mood. In January 30 editions considerable footage is devoted to snowbound Britain by all reels, with the exception of Pathe, who report on the neglect of old people in institutions. Pictures of the Croydon Dakota air crash were procured by Movietone, Paramount and Pathe.

January 30 Editions

CONTENTS

British Movietone News.—Dakota crash at Croydon; Sheffield United v. Wolves; ski models; bathing fashions; cold weather in Hamburg; "Temples of Honour" blown up in Munich; housing problem in Ruhr district; ski jumping in America; snow in Britain.

Gaumont-British.—Australia Day in London; Birmingham v. Portsmouth; Luton v. Swansea; snow in Britain; Japanese Embassy sale; "Temples of Honour" blown up; Dutch princesses visit circus; mud wrestling in Florida; ski jumping in America.

Paramount.—Fighting in Indo-China; "Temples of Honour"; sale of whale meat; Croydon Dakota crash; snow in Britain; the Brabazon 1 shapes up.

Pathe.—Recent air disasters; neglect of old people inquiry; Greek ship hits mine, 300 perish.

Universal.—Neighbours buy boy artificial limbs; Exmouth marines give children's party; snow in Britain; cold weather in Hamburg; mud wrestling in America; Florida; ski jumping in America; General George Marshall sworn in; Dutch princesses visit circus; Royal Viking aircraft being flown to South Africa.

EALING DISTRIBUTION

present

LESLIE HOWARD

& DAVID NIVEN

in

**THE FIRST
OF THE FEW**

Produced and directed by Leslie Howard

TRADE SHOW

Thursday, February 6, at 10.30 a.m.

ACADEMY CINEMA, OXFORD STREET, W.1

February 6, 1947

DURYEA

RAINES

BENDIX

WHITE TIE
and TAILS



A UNIVERSAL-INTERNATIONAL PICTURE

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NDIX
TIE
IS

"THIS MODERN AGE"

The British Monthly Film Review produced
by the J. Arthur Rank Organisation.

ONAL
CTURE



EALING DISTRIBUTION

present

Kit Carson

with

JON HALL

LYNN BARI

DANA ANDREWS · WARD BOND

HAROLD HUBER · C. HENRY GORDON

Directed by George B. Sietz

Screenplay by George Bruce

TRADE SHOW

Friday, February 7, at 10.30 a.m.

ACADEMY CINEMA, OXFORD STREET, W.1

MANCHESTER

TO MEET PRIOR TO
GENERAL COUNCIL?Independents' New Move for
Stronger Say in C.E.A. Policy

MANCHESTER and Salford Branch requests General Council to provide facilities for independent exhibitors to meet prior to General Council meetings. Other branches are being asked to support this move.

This decision was taken at the annual branch meeting held in Manchester last week, following a vigorous address by Coun. H. Mears. No one voted against, but there were a few abstentions.

Coun. Mears said he was trying to establish whether the C.E.A. recognised the views of independent exhibitors or whether it was ruled by a caucus. Nearly everything that came along was now accepted at its face value, and independents were expected to do what they were told. It was time a halt was called.

"I am a stickler for constitutional procedure," he continued. "This Association comprises many branches and the General Council has 99 members. If figures which have been given to me are correct, 80 out of that 99 are, or should be, independent exhibitors. They have a large majority. There are two main committees, one the Legal, Parliamentary and Finance Committee, which has 12 independents and three representatives of the vertically integrated combines, and the other, the General Purposes Committee, with 26 independent members and three circuit representatives."

When a proposition was to come before General Council, the circuits in advance decided their policy and adhered to it, while independents floundered all over the place.

Before going to G.C. they did not meet; probably two-thirds did not know what was going to be discussed.

Who is Causing a Split?

After answering the taunt of being a "hot-head," Coun. MEARS referred to the C.E.A. memorandum on the new quota legislation. The circuits, he said, sat through the discussions, yet they went farther than disagreeing with it—they said they would indicate the points on which they dissented. Who was causing the split?

Before this subject of an independents' section was discussed at G.C., the General Secretary circulated to delegates a document headed "A constitutional note by the General Secretary." He had the greatest respect for the General Secretary for his ability as a lawyer and as the chief officer of the Association, but felt obliged to say this note was by no means unassailable. It stated "General Council governs the C.E.A. and decides its policy." Did he mean to say that 99 people sitting in London could decide policy without consultation with the 5,000 members in the country? If so, they were starting where Germany started in 1935 and would end as she did.

It was putting the cart before the horse to make decisions in London and then send them to the branches for confirmation.

"I put forward a legitimate notice of motion for an independent section, but it was killed before it came before G.C. It was said that I was anti-circuit. After 37 years in the entertainment business how could I be other than pro-independent? The motion was turned down before I got up to speak."

There were many people in G.C. who were not interested in the business at all to-day, continued Coun. MEARS. They might still be nominees of halls which they sold years ago.

At this point, Coun. MEARS quoted from a letter he had just received from the General Secretary:—

"Quite apart from my own opinion that you could not have a separate section for independent exhibitors as was proposed, I have just had this point confirmed in a totally different connection by the Registrar of Friendly Societies that he would not register any more separate sections."

No objection, however, was taken to the Managers' Section, added Coun. MEARS.

Sally at Trade Press

Since he had started that campaign for an independents' section they had not had a free Press. The Press had been closed to them.

Not one word of their case was ever put into the Trade Press.

"I am afraid," added Coun. MEARS, "that at that time the Press was suffering from Rankitis."

In the discussion which followed, one member asked if there was some sinister influence behind this controversy.

A. SNAPE mentioned instances where decisions had been taken by G.C. without the branches having been previously consulted. Independent members were made to feel by the C.E.A. that they were public nuisances. They were nervous about making remarks in case they received supercilious letters from London.

He welcomed the suggestion that a meeting of independents before each meeting of G.C. would serve a useful purpose.

H. JACKSON said he was in support of an "entirely separate C.E.A.," one of whose main interests should be in the booking of films—a matter on which they were opposed to the circuits.

Coun. MEARS: That would be a definitely wrong policy. Don't forget, the surplus funds in the C.E.A. belong to you.

Mr. JACKSON: I can never get hold of them. (Laughter.)

Coun. MEARS: The C.E.A. belongs to you. If it is necessary for anyone to get out, let it not be the independents.

DENNIS C. WALLS said if there was the same apathy in an independents' section as in the C.E.A., it would certainly fail. Independents had the means of wielding power without taking further steps.

Middle Course Suggested

H. NEWBOULD did not think the time ripe for a separate section, but he would like to have a meeting of independents before each G.C. meeting.

T. E. ROBINSON pointed out that unless there was some machinery in the C.E.A. he did not see how it would be possible to call the independents together for such a meeting.

Coun. MEARS said the idea of a separate section of the C.E.A. was

Continued on page 42



"The Teen-agers," led by Freddie Stewart and June Pressier, head the cast of *FREDDIE STEPS OUT*, Monogram musical which Pathe is Trade showing throughout the provinces

SOUTH & EAST LANC'S

BAKING POWDER FIRM'S
90-MINUTE PROGRAMMEFree Shows Check Up as
Evidence for K.R.S. Talks

COMPETITION of free film shows at which entertainment pictures were shown at ordinary cinemas led to a discussion at the annual meeting of the South and East Lancashire branch, held at Manchester last week. Members are to be circularised asking that particulars of any such shows in their area should be sent to the secretary for transmission to headquarters. Councillor J. C. Whitaker presided.

J. J. McCracken produced an advertisement from a Rochdale newspaper which announced 90 minutes of entertainment shorts and free admission. The advertisement carried the name of a firm handling baking powder. Mr. McCracken urged that it should be sent to headquarters and taken up in talks with the K.R.S. on 16-mm.

A. PEEL said there had been film shows in clubs and works canteens in the district for quite a long time. He mentioned Sunday shows at a chapel.

One member pointed out there were agencies for 16-mm. films all over the country and anyone could hire the films and use them for any purpose they wished.

J. BREARLEY: My principal objection here is that the product of our business is being used to advertise baking powder. There was no machinery to deal with these films. One could go to an agency and hire Laurel and Hardy shorts.

Mr. McCracken said the K.R.S. were going to deal with 16-mm. matters, and he thought free shows would be included in their talks. The K.R.S., if they decided to do so, could stop any future supplies being used in competition with the legitimate trade.

When one member mentioned the showing of an advertising film specially produced for a firm, Mr. BREARLEY said the firm in that case was entitled to show it. The objection was to the product of the cinema Trade being shown.

"Do not let us confuse advertising with competition," said Mr. NEWBOULD. In the Emery circuit, managers were asked to submit bills or advertising matter for these shows to the circuit office, and if it was decided they were in competition, details were submitted to Mr. Fuller.

On the proposition of Mr. NEWBOULD,

seconded by Mr. McCracken, it was decided to send a circular letter to members asking them to send to branch secretary C. Littler particulars of any free shows which were considered to be in competition with their cinemas.

Commenting on the British film quota, Coun. WHITAKER said there must be some improvement, so that the independent exhibitors in small areas could be given the chance to show their quota without being frozen out by circuits and first, second and third run theatres, particularly when the independent did not happen to deal with a firm handling British films.

New Officers

Coun. J. C. Whitaker was re-elected chairman, H. Hoyle, vice-chairman, and J. Mather treasurer. Committee was elected as follows: W. Woolstencroft, J. J. McCracken, A. Peel, H. Smith, W. W. Lloyd, W. H. Ellwood, W. Hodgson, J. Brearley and L. B. Fancourt. Delegates: Chairman, vice-chairman, treasurer, W. Woolstencroft and J. J. McCracken. Trustees: J. J. McCracken, H. Hoyle and A. Peel.

It was decided to support the Manchester and Salford branch nomination of Dennis C. Walls for the vice-presidency of the C.E.A.

Safety Lighting Regulations

Secretary C. LITTLER read a letter from headquarters intimating that the Home Office was addressing a letter to licensing authorities emphasising the necessity of enforcing the requirements in regard to safety lighting.

Exhibitors who experienced difficulty in obtaining gas mantles for safety lighting should communicate with Mr. Fuller.

Mr. NEWBOULD mentioned three theatres in the Emery circuit outside the branch area which had had to close during a matinee owing to a cut in the electricity.

PICKFORD AND COWAN LINE UP FIVE

Release Through
United Artists

MARY PICKFORD and Lester Cowan have joined production forces under the corporate title of Artists Alliance, and have lined up five pictures for their programme, which they will release through United Artists.

The new company is reported as being capitalised between 2,500,000 and 3,000,000 dollars, with a first-year production schedule of three or four pictures to cost between 5,000,000 and 7,500,000 dollars.

Space for two pictures will be available at the Hal Roach Studios, and for the other two on the Goldwyn lot, in which Miss Pickford owns a controlling interest.

First to go into production is the Technicolor "One Touch of Venus." The script is being written by Harry Kurnitz. The services of Bob Hope and Ingrid Bergman are being sought as co-stars, with Joan Fontaine as another possibility.

The second production is F. Scott Fitzgerald's "Babylon Revisited." Next will be "The Beckoning Fair One," based on an English short story by Oliver Onions, and deals with extra-sensory perception. Another production will be an original story, "The President's Husband," a comedy by Fred Othman.

The fifth will be a story of Sun Yat Sen, founder of the Chinese Republic, from Norman Rosten's book, and another is to be "Free Press," the screenplay of which will probably be prepared by Ben Hecht and Charles McArthur.

Exclusive to Release "Carmen"

Distribution rights of the French film "Carmen," playing in its tenth week in New York, have been acquired by Exclusive Films. The film is to have a West End run, a date for which will be announced shortly, and a synchronised version has been made for general release.

MANCHESTER C.E.A.—continued

wrong. What he wanted to see was a section within the C.E.A. of independent members of G.C., so that they could act collectively and constructively. C.E.A. branches should encourage team work. Members themselves controlled C.E.A. policy. If delegates were instructed, they could ask G.C. to provide facilities for independents' meetings. Unless they controlled G.C. there would be dictatorship from the top and that was something which no one wanted.

A. SNAPE then moved, "That this branch requests General Council to arrange facilities for independents to meet prior to G.C. meetings." He made it clear that the word "independent" was not used in any challenging sense, but to describe a section which was distinct from the circuits. This motion was carried *nem. con.*

It was decided to circulate this resolution to other branches and to invite their support.

Manchester S.O.

R. W. FOX, who presided, announced there was a vague possibility of



Bob Wolff, managing director of RKO-Radio, addressing the committee meeting of the Victory (Ex-Services) Club Fund at 10, Downing Street, which was held under the sponsorship of Mrs. Attlee, seen on right, to discuss the premiere of Samuel Goldwyn's *THE BEST YEARS OF OUR LIVES*. Seated with them are Field-Marshal Lord Chetwode, G.C.B., K.C.M.G., and Mrs. Warren Pearl, Chairman of the Fund

Paramount to Speed Up Release Programme

HOLLYWOOD CONFERENCE DECISION

A DECISION to increase the number of Paramount releases was reached at the conference of the company's executives in the United States and Great Britain, held in Hollywood last week.

The conference, held for the purpose of effecting a closer link between Paramount's studio operations and its world-wide distribution operations, was described by Barney Balaban as highly successful. James E. Perkins, chairman and managing director of Paramount in this country, headed the British delegation.

World-Wide Survey

During the past ten months Paramount has sent some of its most important executives to the various countries of the world. These visits were headed by Adolph Zukor, chairman of the board; George Weltner, president of Paramount International Films; Y. Frank Freeman, vice-president; Russell

Holman, Eastern production head; Luigi Luraschi, from the studios. The results of their surveys were discussed in all their phases.

One of the immediate results of the meetings was the decision to increase the number of Paramount releases.

Charles Reagan, vice-president in charge of sales and distribution, announced that during the first nine months of this year the company will release at least as many and possibly more productions than were released in the 1945-46 season.

In addition to the executives already mentioned, these studio meetings were attended by Frank Farley, European production representative; Alan Jackson, Eastern story editor, and Curtis Mitchell, advertising and publicity director.

Ten New Films

The visiting sales executives were afforded an opportunity by Henry Ginsberg, vice-president in charge of production and studio operation, of seeing ten completed pictures during the period of the conference.

Among the subjects screened were Cecil B. De Mille's Technicolor production, "Unconquered," starring Gary Cooper and Paulette Goddard; "The Emperor Waltz," another Technicolor production, with Bing Crosby and Joan Fontaine; "The Perils of Pauline," with Betty Hutton and John Lund; "Welcome Stranger," with Bing Crosby, Joan Caulfield and Barry Fitzgerald; "Golden Earrings," co-starring Ray Milland and Marlene Dietrich; "My Favourite Brunette," with Bob Hope and Dorothy Lamour; "Blaze of Noon," starring Anne Baxter, William Holden, Sonny Tufts and William Bendix; "Wild Harvest," with Alan Ladd, Dorothy Lamour, Robert Preston and Lloyd Nolan; "Dear Ruth," starring William Holden and Joan Caulfield, and Hal Wallis's "Desert Fury," starring John Hodiak, Elizabeth Scott and Burt Lancaster.

CHARITY SHOW FOR BIG GOLDWYN FILM

Organisers Meet at
10, Downing St.

THE charity premiere of Goldwyn's "The Best Years of Our Lives" in aid of the Victory (Ex-Services) Club Fund is fixed for March 5 at the Leicester Square Theatre, where it will remain for a long run.

A meeting sponsored by Mrs. Attlee, wife of the Prime Minister, at 10, Downing Street was attended by over 150 persons, including many British diplomats, Ambassadors and Ministers. As president of the Ladies' Committee of the fund, Mrs. Attlee spoke of the aims of the Victory Club, and introduced Mrs. Warren Pearl, chairman of the Premiere Committee, and Field-Marshal Lord Chetwode, G.C.B., K.C.M.G., who stressed the importance of the club in post-war London.

Bob Wolff, managing director of RKO-Radio Pictures, described "The Best Years of Our Lives" as Goldwyn's greatest achievement and a production eminently suited to the occasion. He also recalled that RKO-Radio had previously co-operated with the Victory (Ex-Services) Club in the premiere presentation of Walt Disney's "The Three Caballeros."

It was revealed that the ticket selling at the function has realised more than £2,000—a remarkable effort in view of the fact that the premiere will not take place until March 5.

G.F.D. Screenings in H.M.S. Vanguard

Twelve G.F.D. films were chosen to accompany the King and Queen in H.M.S. Vanguard. Headed by Cineguild's "Great Expectations," they are all British.

Prominent are Wesley Ruggles's "London Town," starring Sid Field; "Two Cities," "School for Secrets"; "Hungry Hill," with Margaret Lockwood, and "Odd Man Out," with James Mason.

Also included was the Frank Launder-Sidney Gilliat thriller, "Green for Danger," starring Alastair Sim, and in support of these features were three issues of J. Arthur Rank's monthly film review, "This Modern Age," titled "Fabrics of the Future," "Tomorrow by Air" and "Thoroughbreds for the World," together with a further three of a new "Travelling Around" series entitled "Way Out West," "Lowlands of Scotland" and "Welsh Magic."

Pathe Also Goes to Sea

Two films from Pathé were also shipped aboard H.M.S. Vanguard to be shown to the Royal Party while at sea.

The first is Terence Rattigan's "While the Sun Shines," produced by International Screenplays, for Associated British-Pathé release. It is based on the West End stage play, and introduces Ronald Howard, son of the late Leslie Howard.

The second is "Quiet Week-End," starring Derek Farr, Frank Cellier, Marjorie Fielding, George Thorpe and Barbara White.

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MANAGEMENT

A Few Don'ts for the "I'm from the Head Office" People

NOW, let me talk for a moment about that busy little employee from head office who collects his quota of "briefs" from his local, and spends his leisure evening in sorting out faults in the kinema.

The light was bad a couple of times, they forgot to put the non-sync. on for the silent trailers, the pros. border impedes the beam from the box, a couple of usherettes were giggling at the back. Some of these fellows nip up to the office and tell the manager, who's probably busy checking the returns, anyway. But that's fine; the manager really is grateful.

It is the other type I'm complaining about, the one who goes home, laboriously writes out a report for the appropriate department and presumably feels that he is a very efficient and zealous employee. Meantime, the fault continues to irritate other patrons till the head office machine starts turning. Next time this happens, I do suggest that executives ask whether the manager was informed at the time and, if not, administer the rebuke that is merited.

And while I'm talking about those enigmas, the "I'm from head office" people, I venture to offer them another spot of advice. Don't pick on a manager and involve him in voluminous correspondence about some trivial fault, or mistake unless it is absolutely necessary.

He probably does all his own office work, including returns, and while he uses up his time (out of 48 hours a week) trying to prove to you that he hasn't really twisted the company out of a couple of shillings, he's neglecting his front, his publicity, and most important of all, the customers who provide the money that pays the wages of all of us.

Unless kept in check, there is a tendency for even the most junior of clerks in head offices to get a superiority complex after a few days' service. Their habit of writing memos to managers on the slightest query should be curbed.

Alternatively, give them a spell in the theatres, grappling with the many problems of management. Only then can they realise that the receipt for the car park attendant's insurance cards that went missing has nothing to do with the profit-and-loss account. Readers will observe that I'm all for administrative employees being conversant with the actual physical operating of the kinema.

Urgent Call for Tom O'Brien

THE Rev. F. C. Vyvyan Jones, Rector of St. Michael's, Bristol, it is reported, said he had been investigating conditions of work at kinemas, and that the wages of usherettes were so low that managers could not fill the vacancies. He said further that, in conversation with a trade union leader about the conditions under which usherettes work, he was informed that the union was

not interested in them because they were not organised.

What has Mr. O'Brien to say about this statement? Either an agreement has been negotiated which should be acceptable to female workers in the Industry or it has not. Whichever way it is, I do think the quoted trader union leader could do with a bit of coaching. I have a feeling that money is not so much the complaint as hours.

To-day, our young girls are tasting, for the first time, the joys of a night out, without bombs and doodlebugs. When the novelty has worn off they will be more willing to take an evening job.

The Lot of the Relief Manager

THERE are ominous rumblings among relief managers about their conditions under the agreement. Certainly £7 10s. is on the low side compared with the higher ratings of managers, but the real question seems to be "what is a relief manager worth to his employer?"

His job at the moment seems to consist solely of minding theatres on odd days so that resident managers can have their statutory days off. There can be no more soul destroying, less satisfying, unprogressive job in the business than that of relief manager.

No matter how able a fellow is, he can do little or nothing going to a house one day a week. Most times the resident managers would resent interference, and quite properly, so the poor relief manager seldom knows whether he is coming or going. I would rather be an assistant with a real job of work, learning something, helping to create, and taking my share of the clerical routine, than a perambulating theatre minder.

On one small circuit I know, the supervisor relieves on days off. This is probably an admirable arrangement. It gives the executive a chance to see the kinema really in operation. He can put things right on the spot; and may, after a week or two relieving, have some constructive suggestions to make to the manager concerned.

I never resent helpful criticism, because I realise that, being in a place day after day, and year after year, I may allow things

MAKING A CLEAN SWEEP

I AM most anxious to pass on through this page tips and ideas about cleaning. At a time when we are all so keen to get our properties back to something like the pre-war standard of cleanliness, we seem to be thwarted at every turn. There are substitutes for most materials, and a complete absence of others. Vacuums are out of order and delivery of spares is promised in 12 months—they hope! Tell me something about your make-do schemes.

by THE MANAGER



NEXT week I propose to address an open, frank, and respectful memo to managing directors, chairmen, and general managers concerning their part in keeping managers

happy, content, and enthusiastic, and, therefore, the major assets they should be on the companies' financial balance sheets.

slowly to slip, become shabby, or discontinued without my noticing.

With a 48-hour week I have an idea that the position of relief manager will ultimately become redundant, because qualified assistants with comprehensive local knowledge are indicated, if a high standard of efficiency is to be maintained, or should I say reintroduced?

The cost to the Industry should not be prohibitive; against the assistant's wages, set off first an attendant's money, because, to put it crudely, an assistant is another body and that's what counts on busy nights. Then there is the allocation of costs of the relief manager, and his travelling expenses.

I do hope that relief managers reading this will not be annoyed, because the last thing I wish to suggest is that they are inefficient. I know that, generally speaking, they have no option, and I'm trying, in my small way, to get them a chance to go somewhere.

Dealing with Power Cuts

WE have recently been presented with a new and totally unexpected headache by courtesy of Mr. Shinwell. I know one district in London where audiences are so accustomed to being plunged in darkness in the late afternoon that no explanation is necessary. Apparently if and when the cut occurs, the majority go home, have their teas and come back just in time for the show to restart.

It is a tense and anxious moment when, without warning, the power is cut off; and the average kinema patron is not so very patient and understanding. I have not heard of any district where warning is given. Even five minutes would be a help, but my only information at the moment is that for technical reasons this is not possible, nor can the supply companies say how long it will last. I shall be most interested to know whether there are any instances where some notice has been given by the suppliers.

It is appreciated that such cuts are necessary, but any assistance in predetermining them would be most helpful.

What action do you take when everything stops? I hear of piano recitals, go-as-you-please competitions, speeches by the manager on future attractions, all by torch light. I have even learned of one bright manager who has run some emergency lighting points into his stage floats so he can stage his impromptu shows in comfort.

SHOWMANSHIP

LET'S consider the matter of personal appearances from the point of view of the object of this section—which is to deal with exploitation mainly by the individual manager. What sort of a showing do "personals" rate in these columns? What value have they as exploitation devices?

It is easier to answer the second question than the first. The personal appearance of a star at a cinema has two certain and one additional probable effects. Definitely, provided that the appearance is even competently handled—it is good exploitation for the star and good exploitation for British films—assuming that the star is British—and it may also be good exploitation for a particular film.

As to the amount of space it rates in these columns, that depends upon the manner in which it is handled, and it is regarding this point that I would like to make a few observations. Please remember I am merely expressing my own point of view and am not trying to lay down laws. Even so, I believe these points are worth considering.

Personally, I feel that it is almost invariably better to tie-up a "star appearance" with a particular film. It is obviously more economic to do so. But I certainly wouldn't turn down an opportunity of having a star on my stage for want of one of his films to link with him.

I remember some time ago Daphne Rabone, of the Picture House, Stratford-on-Avon, learned that a certain star was staying overnight in the neighbourhood, phoned him and fixed an appearance for a couple of hours later, arranged for the local press and photographed at a few moments' notice, secured a press scoop and gave her patrons a pleasant surprise.

That's the kind of snap personal which will always go down well with the public and will certainly add to the theatre's reputation as an enterprising cinema.

F. W. Minda, of the Odeon, Eltham Hill, found that Anthony Hulme, "Send For Paul Temple" star, had played rugger in the district before becoming an actor. He duly brought out this fact in his introduction; and this basically quite flimsy local link added additional cordiality to the reception the player received. Always watch the local angle.

Another point which can probably only be settled from knowledge of local people and conditions, is: when is it better to have a star appearance tying up with a certain film—the week before the screening or during the actual week of screening. There are so many considerations involved that I shouldn't care to express any opinion on this point, except to say that, in the case of a film that is good but difficult to put over, an appearance during the previous week, with attendant press publicity, might make a material difference.

Finally, a point about civic dignitaries being guests of honour on these occasions. Let's be brutally frank about this. The public, lamentable as it may be from a social point of view, isn't interested in Lord Mayors, Town Clerks and their kind. Few, if any, film stars of my acquaintance thrill at the prospect of meeting these civic leaders. And I often wonder whether the latter have any particular interest in meeting screen celebrities.

Usually the encounters on the stage, with their stilted, halting or fulsome speeches are uncomfortable preliminaries—from the audience's point of view—to the informal words of the star over the mike. So, unless there is a good political reason for having the Mayor and members of the corporation present with a visiting star, and, of course, sometimes there is a good reason, don't invite them. Better from the patrons' point of view to have Mary Higgins, the Average Film Fan, to greet the hero.

*

PLANS have now been completed by RKO-Radio to support their 1947 programme with a general advertising and exploitation campaign that looks like being one of the biggest schemes of its kind ever put over in the British film industry.

Space has been booked in 11 major British magazines with a combined weekly circulation in excess of 10,000,000. It is estimated that a total readership of 168,292,000 will be seeing the attractive advertisements put out by the company.

Much of the advertising will be in full colour, and advertisements have already appeared in *Woman* and *Illustrated* magazines. RKO-Radio spent many months, through their agents, Foote, Cone and Belding, in building up this advertising schedule to cover every type of readership.

Each production will be supported by the largest possible national newspaper advertising.

In addition, RKO-Radio have a huge outdoor poster campaign planned for both London and the provinces.

Currently, RKO-Radio is using not less than 500 48-sheet poster sites in London and the suburbs, and more than 3,000 London buses are also carrying posters. Bus sides, mirror panels and other key positions are used. The company also has 2,000 London Underground positions, and advertising is placed in every main line and suburban station.

This comprehensive campaign is being repeated in the provinces. During the past 18 months, more than 40 British cities and towns have been covered with 16-sheet posters, as many as 100 being used in a single city.

RKO-Radio has also completed a long-term plan for publicity representatives stationed in key posts throughout the country. Tom Cowie represents RKO-Radio's publicity department in Scotland; Dick Beresford is the representative for Newcastle; Geoffrey Wilkinson for Leeds; Eric Mellors, Liverpool and Ireland; and Alan Burrows, operating from Birmingham, also covers Manchester. In addition, Ronald Hatter, attached to London, covers Cardiff and the South Coast, and Aubrey Bustin heads the London exploitation staff.

Jolson Contest

THE exploitation by Stanley Clamp, of the Queen's, Cricklewood, for "The Jolson Story" followed three main lines.

The first was a contest for impersonations of well-

New York

Premiere

Here is an unusual picture showing how New York handles a premiere. The place is the Astor Theatre; the film Goldwyn's *THE BEST YEARS OF OUR LIVES*. That apparatus you see belongs to the NBC Television Unit, ready to give lookers-in glimpses of arriving celebrities



L. Hodnett, of the Gaumont, Middlesbrough, devised the appropriately grim but striking set-piece to put over *THE STRANGER* (RKO-Radio). The simplicity and the fact that it fitted neatly into an architectural feature added to its strength





W. K. Moore of the Odeon, Bishop Auckland, devised this display for G.F.D.'s LONDON TOWN



known stars on the model of Larry Parks' rôle of Al Jolson. There being no stage facilities at the Queen's, the manager of the local Cricklewood Palais de Danse was approached.

The co-operation of his resident band was enlisted to play a selection every evening plugging numbers from the film in a 30-minute interlude.

Leslie Posner, circuit controller, was approached with a view to engaging Robin Richmond to be featured at the organ playing a selection from the film a week before showing. Richmond received powerful publicity and he certainly carried out his part of the contract. On the night of the competition final he was present at the Palais and received a tremendous welcome from the large crowd when he presented prizes to the winners.

For two weeks Woolworth's carried a large display in a solo corner window in a commanding position devoted entirely to sheet music, etc., relating to "Jolson Story."

Prior to week of showing, 5,000 entry forms for the contest were distributed and much publicity to the film was given in art displays by the dance hall.

A further stunt was carried out with an attractive block on the back of all the menu cards in the restaurant. Four excellent shop tie-ups were arranged in the busy thoroughfare of the Kilburn High Road with Dolcis, Wheatlands (Furnishers), Woolworth's and W. H. Smith's.

Nights that Glitter

ANOTHER smart piece of exploitation by Kenneth B. Parker, of the Picture House, Dunoon, can be judged by the notice in the local Press.

"An attractive panel in Dunoon Picture House, advertising two forthcoming attractions, "Swing Parade of 1946" and "The Strange Case of Mr. Gregory," is attracting considerable attention through being set against a dark sky background with stars which change colour as they twinkle merrily."

This inexpensive but effective piece of publicity was obtained by utilising renters' posters, pasted on the windows of a disused kiosk, where the effect of stars changing colour was secured by the use of multi-colour reflectors, operated by electric light bulb, lens and condenser, and a rotating gramophone turntable.

Teaser Approach

A BIG and extensive campaign was carried out by Leslie Fletcher, of the Carlton (A.B.C.), Nottingham, to put over Warner's "Night and Day."

Six weeks prior to playdate a teaser campaign was started in the form of small cards around the lounges with one song title printed on each. Following this a novel quiz—posters in foyer and lounges worded "Solve this quiz 'WBNANDDTGMOAT' and be the guest of the manager of the Carlton"—caused a great deal of curiosity and amusement amongst patrons. The answer was "Warner Bros.' 'Night and Day,' the greatest musical of all time."

In the foyer teaser posters gradually built up to one of a porter carrying a sack of coal, thus bringing out Cole Porter, followed by a large announcement of the arrival of the film.

A week prior to playdate large displays were put up all around the theatre. A radiogram was placed in the foyer, with a girl playing records from the film.

A cablegram received from Cary Grant was read by the manager from the stage, and then placed on a poster in the foyer.

Varied Effects

The small picture, above, shows a neat shop window display in the West End for United Artists' *THE OUTLAW*. The larger picture—left—is part of H. Hutchison's work at the Ambassador, Hendon, for G.F.D.'s *A MATTER OF LIFE AND DEATH*. It's a miniature rescue dinghy which attracted considerable attention

There was also a tie-up with the Victoria Ballroom in the form of a big singing competition with heats run over one month, and a "Night and Day" ball was run in conjunction with the film.

Extra space was taken in Press to publicise these items, and 5,000 throwaways were distributed door to door.

Fletcher also obtained from Warner Bros. five large cut-out displays, which were used to great advantage in leading shops in the town.

Personal Touch

K. H. SCOURFIELD, manager of the Weaste (Emery Circuit), Salford, takes every opportunity of developing the "family" character of his theatre. Fifteen of the 36 prefab houses erected on a nearby estate were recently occupied.

To each of the tenants Scourfield sent a letter which read: "May I take this opportunity of welcoming you to the area and congratulating you on, at least, getting a home of your own. As a small token of celebration of the occasion I take great pleasure in inviting you and your wife to be my guests at the 'Weaste.' If you will kindly present this letter at the pay-box you will find two seats reserved for you."

The new tenants took advantage of the offer and enjoyed the programme, which included the "Ziegfeld Follies." Scourfield told a KINE representative that the Weaste is a 700-seater third-run theatre and essentially a family house, where the "personal touch in showmanship and exploitation is more likely to pay dividends than any other form of publicity."

Although he was engaged in the cinema Trade before the war, it was only after his demobilisation last year that Scourfield went on to the managerial side. After passing through Dennis Walls' trainee managers' course, he was appointed to the Weaste last June. He seems to be proceeding along the right lines.

Double Effort

THE concurrent screening of "Blue Skies" at the Odeon and Carlton cinemas, Norwich, afforded Sam Newberry and Ernest Goodwin respectively an opportunity for some useful publicity.

At the British Gaslight Company's city showroom, situated in the Market Place, a display of "stills" cut-outs and posters relating to the film were placed against a blue-sky background with banners carrying apt phrases linking the housewife's outlook to the title of the film.

At the premises controlled by the National Savings Committee cut-out cardboard pictures of the stars from the film were placed side by side with Government posters advising the public to keep on saving. These were linked together by blue streamers carrying the names of the cinemas.

The managers also received the cooperation of two leading radio and musical firms where, at fixed times, recorded music from the film was played in the recording rooms. Special counter and window displays of gramophone records and sheet music of the song and dance hits in the film were made.

Book Appeal

E. E. GAINES, of the Haymarket, Norwich, tied up with the local firm of printers and publishers for his exploitation of "A Matter of Life and Death." One of the display windows was given up to a special show of the novel with illustrated cover carrying the photographs of David Niven and Kim Hunter. The display was flanked by easels with D.C. posters advising the public to read the book and visit the Haymarket.

Naval Occasion

MURIEL BIRD, manageress of the Plaza, Chorley, Lancs, and her trainee, Ken Bowden, went all out to exploit "Meet the Navy." The co-operation of the naval recruiting authorities was obtained and large quantities of nautical tackle were loaned, together with posters, booklets, etc., used for recruiting.

A kiosk was arranged in the foyer and a naval officer was in attendance to sign up recruits for the Royal Navy and to hand out leaflets, etc.

Two weeks before playdate the campaign was under way. The foyer display was arranged in a large alcove and roped off. It included anchors, ships' lamps, ropes, photographs, lifebuoys, and a naval rum tub (unfortunately empty), besides the usual film publicity. Suitably lit and the nautical motif carried so far as to include the lamps at that end of the foyer being covered in red and green gelatine to simulate the port and starboard navigation lights. The display looked most attractive.

The pay-box was camouflaged to resemble a ship's bridge with the aid of lifebuoys, the centres of which carried publicity for the film and playdate, and two ships' lanterns lit with the appropriate red and green.

Front-of-house publicity was taken care of by a

MUSIC

Edited by JACK COURTNEY

The Kinema Organ in the United States
is Almost a Forgotten Instrument

I HAVE received a letter from Eric M. Reeve, of Grand Forks, North Dakota, U.S.A., in which he says:—

"I received your wonderful book, 'Theatre Organ World,' for Christmas and I certainly admire the movement to organise the theatre organists in England. It is too bad it wasn't done in time to save so many of the mighty Wurlitzers over here. What we are up against here is the fact that the union compels the employer to engage several men to sit in the pit as a 'ghost orchestra' when the organ is used. Several managers have told me that they would still use the organ if it was not for this fact."

"Very few organs are now in action in America. As far as I know, the Paramount in New York City has Don Baker, Radio City, Harry Campbell, Leo Weber and, of course, Dick Leibert."

"Stanleigh Malotte plays a large four-manual in Birmingham, Alabama, and is perhaps the most popular organist I have ever heard. Art Brown, who used to play the three-manual in the Capitol, is now in New York City playing a Hammond, and is a disc jockey. The Capitol in New York City features a Hammond, as does the Roxy."

"The Chicago and Oriental use their organs for intermissions only and don't even come up. Both are four-manual Wurlitzers."

"I had the pleasure of playing one of the largest Mollers in Atlanta, Georgia, when I was in the Army, but I guess it is no longer in use, as Don Mathis is no longer there."

Raising the Standard

MANY people are under the impression that the majority of organists go around in a daze giving little or no thought to the work or the prestige of the profession as a whole. Due largely to the A.T.O., this foible has been more or less exploded and hardly a day passes but I receive a letter of some sort from an organist making suggestions as to how the standard can be raised and the organ made more attractive.

Alan Lusty, of the Havana, Romford, in the course of a long letter, finishes up by saying, "I would say that if a musical director of a circuit asked audition candidates to do some sight reading, transposition and perhaps the harmonisation of a simple melody, as well as their prepared work, he would soon separate the sheep from the goats and find the men who are likely to give good service over a long period, thus elevating the prestige of the instrument by ensuring the employment of knowledgeable musicians."

While it is admitted that many fine showmen are no great shakes as musicians, it cannot be denied that they would be all the better showmen if knowledgeable musicians and, of course, well-informed musicians with the gift of showmanship, are to be envied.

Lusty's remarks, however, apply with great force to the appointment of what might be termed a "utility" organist—the man who has to put up a solo, play for variety or link-up, as the exigencies of the programme demands.

This is most important, as many managers are under the impression that variety-link-up organists, etc., are a lower grade musician than the "Beau Brummel" who comes up on the console. Whereas,

as often as not, the box-office attraction of the latter owes little to his musicianship.

Special Bollington Show

WHEN I visited the Paramount, Tottenham Court Road, I found "Cheerful Charlie Chester" in great form, giving lots of good advice to those people who would like to write songs.

Charlie said, "It's a hard world to get into, but it can be done if you have the tenacity and if, when you have written the song, you're not afraid to sing it yourself. Of course, every song-writer likes to hear his song sung—so what about it?"

This was Al Bollington's cue to get busy, and naturally the number was "Primrose Hill," which Charlie Chester and Ken Morris had written.

Charlie Chester was only one of the stars whom Al had arranged to appear in connection with his special interlude sponsoring British songs. On Monday he had Box and Cox, composers of "Horsey, Horsey" and "I'm in Love with Two Sweethearts." Tuesday, Michael Carr—"South of the Border." Wednesday, Art Noel—"Sally" and "Broken-Hearted Clown." Thursday, Tommie Conner, Friday, "Cheerful Charlie Chester"; and Saturday, Derek Roy—B.B.C. "Variety Band-Box" comedian.

Al, in introducing these artists, pointed out that some of the songs from the pens of British song-writers have been just as popular in America as in this country, and his interlude was made up of tunes such as "Lambeth Walk," "These Foolish Things," "I'll See You Again," "We'll Gather Lilacs," "Horsey, Horsey"—tunes which have gained world-wide popularity.

Such interludes do much to entertain and keep the people interested, and afford a pleasant break in the programme.

Here and There

A NORTHERN correspondent writes that Bill Whittle, of the New Victoria, Preston, has been making guest appearances at the Gaumont, Birkenhead, and Gaumont, Wallasey, with his Hammond.

He opens his interlude with a Hammond solo, followed by two items on the piano, and then does a Billy stunt by playing the piano with one hand and the Hammond with the other, which goes over big.

When at the Gaumont, Birkenhead, he was assisted by Manager Arthur Crossland, who was an organist until 1939. Crossland played the piano, whilst Whittle played the Hammond.

While at Wallasey, Bill played for the dance organised by Gaumont-British at the Tower Ballroom, New Brighton, at which Margaret Lockwood was guest.

Dudley Savage has tendered his resignation from the Royal, Plymouth, and is now free-lancing. Incidentally, Dudley is giving his 120th broadcast on Monday evening on the West Home Service.

Jack Evans, recently elected provincial representative of the A.T.O., Northern and Midland Regions, has just paid a repeat visit to the Tower, Blackpool.

Florence de Jong, who is doing a guest week at the Ritz, Birkenhead, has been engaged to do a series of broadcasts from the Avro, Hilversum, February 17 to 25, and is, of course, delighted at having been invited to do a repeat engagement so soon.

10 ft. high and 10 ft. wide coloured banner which bore two bigger-than-life-size pictures, one of a sailor and the other of a "Wren" both copied from the synopsis. Typical comment in the town was "It's the first time I've ever gone to the cinema and at the same time been able to join the Navy."

Snap Effort

TO publicise "Ali Baba Goes to Town," Preston Swan, of Elephant, Shawlands, Glasgow, thought of an unusual angle.

A fortnight prior to screening date, ladies of the district were intrigued and mystified by the appearance of a photographer who took hurried snaps of them as they paused by a shop window or emerged from a store laden with purchases.

The mystery was solved and a minor sensation caused on the appearance of an easel display at the main entrance to the Elephant, headed: "Mrs. ? Goes to Town," with a sub-heading: "Photographs of ladies snapped whilst shopping in Shawlands district."

An award of a complimentary ticket to see the film, plus a full-size print of the photograph was offered to every lady patron able to identify herself in the snapshots on the display board. A neat and unusual stunt that would have created widespread interest.

Notable Assistance

AN unusual display angle was used by Nigel F. Lockyer, of the Ambassador, Slough, to put over "London Town." He secured a dozen blow-ups of photographs taken in the foyer at the West End premiere.

These pictures, which showed prominent personalities, as well as stars, were placed on display together with advertising matter concerning the film. Intense interest was shown by Lockyer's patrons in this rather different display.

Secretary's Choice

H. G. McGILL, of the Pavilion, Cardiff, exploiting "More than a Secretary," arranged a useful tie-up and display with the city's Roneo branch office. He had displays in two of the firm's windows based on the theme, "What more could a secretary want?" neatly linking the goods displayed with the title of the picture. He also had a set-up in his vestibule provided by Roneo, which caused considerable comment.

Crime Corner

AN unforeseen event at the Star, Wandsworth, was turned by J. A. Achner into a nice piece of exploitation. To put over "Appointment with Crime" he had fixed up a wooden safe in his vestibule, with a dummy burglar, complete with mask and tools, crouching close to it with jemmy upraised.

Local lads decided independently to keep an appointment with crime. One night they burst open the safe, and finding nothing within, "lynched" the dummy and left the remains lying by the broken safe. Achner wisely left the wreckage where it was and saw that the light was sufficiently dim to provide an illusion of grimness. The result was intrigued patrons and many questions for the staff and Achner to answer, to the benefit of the film.

Local Link

F. W. MINDE, of the Odeon, Eltham Hill, knowing that Anthony Hulme, now the star of "Send for Paul Temple," used to play football in the Eltham area, arranged for him to make a personal appearance at the cinema when the film was showing there. Minde made the stage interview a little different by inviting a member of the audience on to the stage to ask the star questions.

Stars in Embryo

THE Wood Green Gaumont recently put over a novelty which may later be seen in other theatres. Superficially it was just another talent test, called "Do you want to be a film star?" but the innovation was the use on the stage of a clever optical device called the "screen camera," said to be in use in Hollywood for trying out new talent.

Standing within a brilliantly lit cabinet, the person under test has an image of his or her features, greatly enlarged and in natural colours, thrown on a 14-ft. line screen. Patrons were invited to demonstrate their talents twice daily throughout the week, with the promise of a screen test at Gainsborough for the winners, in addition to other prizes.

The interlude attracted wide attention and brought many entrants. The device was presented by Burton Lester (brother of Harry Lester, who tours with his "Hayseeds") and introduced by D. J. Goodman, general manager of the Gaumont.

The Showman

JOHN REYNOLDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

THE KID FROM BROOKLYN
(RKO-Radio)

CERT. "U." Length, 10,275 ft. Reg. No. F.9659. REVIEWED IN "KINE," October 31, 1946. STARS: Danny Kaye and Virginia Mayo.

ATMOSPHERE: Sumptuous side-splitting Technicolor feature of mirth and melody, based on Harold Lloyd's "Milky Way." ORGAN: "I Love an Old-fashioned Song" (Chappell). NON-SYNC: As organ, on Parlophone F.2192.

GALLANT BESS
(M-G-M)

CERT. "U." Length, 8,944 ft. Reg. No. F.9654. REVIEWED IN "KINE," October 31, 1946. STARS: Marshall Thompson and George Tobias.

ATMOSPHERE: Spectacular war-time equine comedy melodrama in Technicolor. ORGAN: "J'Attendrai" (Francis, Day & Hunter). NON-SYNC: As organ, on H.M.V. B.9509.

CALCUTTA
(Paramount)

CERT. "A." Length, 7,484 ft. Reg. No. F.9125. REVIEWED IN "KINE," April 18, 1946. STARS: Alan Ladd and Gail Russell.

ATMOSPHERE: Fast-moving comedy melodrama, set in Calcutta. ORGAN: "Chanson Hindoue" (Rimsky-Korsakov). NON-SYNC: As organ, on H.M.V. B.8412.

LAKELAND STORY
(Pathé)

CERT. "U." Length, 3,136 ft. Reg. No. Br./E.9574. REVIEWED IN "KINE," September 26, 1946. Interest film.

ATMOSPHERE: Thumb-nail documentary, set in the Lake District. ORGAN: "Nell Gwyn Dances" (Pastoral), German. NON-SYNC: As organ, on Columbia D.B.905.

PEOPLE

Changes on the G.-B. Circuit—News of Men on Sick List—Sales Changes

There have been several managerial switches on the G.-B. Circuit recently. To fill the vacancy created by the transfer of R. HERRINGTON from Wood Green to Finchley (recorded in this column a week or two ago), DAVID J. GOODMAN has been placed in charge of the Wood Green Gaumont. Starting as a sound engineer in 1929, Goodman soon went over to the managerial side, and after holding assistant and relief appointments was promoted to be manager of the Edgware Road Grand in 1936. Two years later he moved to the Stamford Hill Regent. He served in the R.A.F. from 1941 to the end of 1945 (part of the time in Iceland) and then returned to Stamford Hill. He has proved himself a resourceful and original exploiter.

Succeeding him at Stamford Hill is A. M. EDWARDS, who has been in charge of the Islington Angel since April, 1936, with a break from 1940 to 1945 when he served with the Army in the Middle East. He joined the company in 1930 as assistant manager at the Angel and has held appointments at many G.-B. halls in various parts of London.

G. W. PEACOCK, who has gone to the Islington Angel, was with the firm in 1936 and shortly afterwards became manager of the Red Hall, Walham Green. After war service in the Royal Corps of Signals from 1940 to 1945 (three of them in Burma), he returned to take charge of the Palmer's Green Palmadium early last year.

This removal leaves the way open for the return to Palmer's Green of F. W. SALTER, who managed the theatre from May, 1938, and left towards the end of 1943 to join the Army, from which he has recently been discharged. He started as assistant to Wm. Pepper at the Shepherd's Bush Pavilion, went to the Hammersmith Gaumont, became house manager at the New Victoria and was appointed manager of the Coronet, Notting Hill Gate, in mid-1936. Before the war he built up a fine reputation as an alert and ingenious showman, and during the early war years did part-time war work in a factory and night patrols with the War Reserve Police as his contribution to the nation's effort.

An exchange of posts on the A.B.C. circuit which escaped record a few months back involved Muswell Hill and Enfield. SAM LUTON, manager of the Muswell Hill Ritz since July, 1945, has moved over to the Enfield Savoy, while F. HILBERY has gone from Enfield to the Ritz.

Luton began his film career in the operating room at the Princess, Dagenham, in 1931, and quickly won promotion to management, serving in administrative capacities at the Rotherham Regal, Dagenham Palace, Worthing Plaza, Stoke Newington Savoy, Kingsland Empire, Islington Carlton, Oxford Regal and Islington Carlton. He enlisted in the Royal Artillery in 1940, and on demobilisation took over the Muswell Hill Ritz in July, 1945.

Hilbery joined A.B.C. at the Marble Arch Regal in 1929 and, after holding assistant posts at Brighton and Portsmouth, was promoted to management of the Westover, Bournemouth, in 1933. After war service from 1940 to 1945, he was appointed manager of the Enfield Savoy last March.

G. H. IMBREY, now assistant manager at the Enfield Savoy, has been with A.B.C. since 1937 at Canterbury, Harrogate, Hayward's Heath, New Southgate and elsewhere.

His many friends in the Trade will be sorry to learn that R. A. HOLLAND, general manager of the Hammersmith Gaumont Palace, has been taken seriously ill and is likely to be away from his post for some time. Here's hoping he will make a satisfactory recovery.

Another London manager on the sick list is DENIS H. GILLHAM, of the Catford Plaza (A.B.C.), who has an attack of influenza. In his absence the Plaza is in the capable hands of E. W. CROSS, house manager at the Elephant and Castle.

We learn from various sources that W. H. HILL, G.-B. Divisional Superintendent in North London for many years past, who has been incapacitated from work for a considerable time is making progress. This is good news; but he is not likely to be back in harness for some time to come.

W. B. "BILL" SEAL, Controller of G.-B. Circuit "A" for many years past, is at present in University College Hospital recovering from a nasty attack of pneumonia. We are glad to learn that he is now on the mend and likely to be back at his post in the near future. Meanwhile Mr. Selway is holding down the work.

RONALD SYDNEY, who has been traveller for Sydney Film Services, Liverpool, on the North Wales territory, has transferred to the Leeds office where Clem. West is in charge.

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LONDON TRADE SHOWS

Films to be Trade Shown Between
Thurs., Feb. 6 and Wed., Feb. 12

Thursday

First of the Few (Ealing)

Academy, Oxford Street. 10.30 a.m.
Cast: Leslie Howard, David Niven, Rosamund John. Director: Leslie Howard.
A reissue of the aerial romantic documentary originally Trade shown in 1942. It has been cut to 8,000 feet, but has not lost any of its interest.
The film counts as British quota.

Les Miserables (20th Century-Fox)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Fredric March, Charles Laughton, Sir Cedric Hardwicke, Francis Drake, Rochelle Hudson and John Beale. Director: Richard Boleslawski.
In this reissue of the screen version of Victor Hugo's drama, March plays Jean Valjean, who spends five bitter years on a French prison ship for stealing a loaf of bread and then becomes a fugitive from justice by violating his parole. Laughton plays Javert, the fanatical detective whose devotion to the letter of the law drives him relentlessly along to punish the fugitive.

Friday

Kit Carson (Ealing)

Academy, Oxford Street. 10.30 a.m.
Cast: Jon Hall, Lynn Bari, Dana Andrews, C. Henry Gordon, Harold Huber, Ward Bond. Director: George B. Seitz.
A reissue of the period outdoor melodrama originally Trade shown in 1940. It is a story of Kit Carson, the famous American scout.

Monday

The Chase (U.A.)

London Pavilion. 10.30 a.m.
Cast: Robert Cummings, Michele Morgan, Steve Cochran, Peter Lorre, Lloyd Corrigan, Jack Holt, Nina Koschetz, Yolanda Lacca. Director: Arthur Ripley.
Seymour Nebenzal, the producer, and Peter Lorre were brought together again for this film, their first association since Lorre's starring rôle in "M." The picture also stars Michele Morgan, who recently won the Cannes Festival Award for "Symphonie Pastorale," and a new screen name in Steve Cochran. It is also one of Bob Cummings' first pictures since his demobilisation.
Every one of the principal characters is killed, but nevertheless the picture has a happy ending.

Tuesday

Blondie's Big Moment (Columbia)

C.B. Theatre. 10.45 a.m.
Cast: Penny Singleton, Arthur Lake, Anita Louise, Jerome Cowan. Director: Abby Berlin.
Latest of "Blondie" series, it deals with the scatterbrained Dagwood's falling from grace with his new employer and Blondie's attempts to reinstate him.

Temptation Harbour (Pathe)

Palace Theatre. 2.30 p.m.
Cast: Robert Newton, Simon Simone, William Hartnell, Marcel Dalio, Margaret Barton. Director: Lance Compton.
Based on George Simenon's "New-Yen-Dieppe," this is a story of a railway signalman who witnesses a murder and profits by its outcome, yet finds his

whole life changed because of the struggle with his conscience.
Newton is the signalman, Simon Simone a fairground showgirl, and William Hartnell as the shadow across Newton's life.

Wednesday

Dead Reckoning (Columbia)

Studio One. 10.45 a.m.
Cast: Humphrey Bogart, Elizabeth Scott, Morris Carnovsky, Charles Cane, Wallace Ford. Director: John Cromwell.
Described as tense, swiftly-moving melodrama, the story tells of a paratrooper's efforts to clear the name of his murdered friend. Bogart is the paratrooper; Elizabeth Scott the woman in the case.

My Favourite Brunette (Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Bob Hope, Dorothy Lamour, Peter Lorre, Lon Chaney, John Hoyt, Charles Dingle, Reginald Denny. Director: Elliott Nugent.
A comedy satire on the conventional "whodunnit," directed by Elliott Nugent from an original screen play by Edmund Beloin and Jack Rose.
Bob Hope, as Ronnie Jackson, a photographer with a suppressed desire to be a private detective, gets more than he bargained for when Carlotta, played by Dorothy Lamour, leaves a mysterious map in his care after enlisting his aid in a search for her missing uncle. Before he solves his first and last case, Hope finds himself embroiled with a gang of sinister foreign agents on the trail of a secret uranium mine, is framed on a murder charge and sentenced to death.

Teheran (G.F.D.)

Tatler. 10.30 a.m.
Cast: Derek Farr, Marta Labarr, Manning Whitley, Pamela Stirling, John Warwick, MacDonald Parke, John Slater. Director: William Freshman.
"Teheran," made in Italy because of the acute shortage of studio space in this country, is based on a story by Dorothy Hope, which deals with an attempt on the life of President Roosevelt during the Big Three conference at Teheran.
Set against an historical background, the film traces the adventures of a war correspondent who discovers and helps to prevent the proposed killing.
The film was made at the Scalera Studios in Rome by the Pendennis-Stafford unit.

White Cargo (M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Hedy Lamarr, Walter Pidgeon, Frank Morgan, Richard Carlson, Richard Owen, Henry O'Neill. Director: Richard Thorpe.
A new screen version of the well-known play based on the novel by Ida Vera Simonton.
Hedy Lamarr has the rôle of Tondelayo, the native temptress, and Walter Pidgeon is the cynical, hard-bitten overseer of a rubber plantation in the tropics. Frank Morgan is cast as the doctor, never quite drunk, never quite sober, and in support are Richard Carlson, Richard Owen and Henry O'Neill. Victor Saville produced.

Notorious (RKO-Radio)

Odeon, Marble Arch. 10.30 a.m.
Cast: Cary Grant, Ingrid Bergman, Claude Rains, Louis Calhern, Madame Leopoldine Konstantin, Moroni Olsen. Director: Alfred Hitchcock.
A dramatic thriller, this Alfred Hitchcock production presents Cary Grant as a Government agent and Ingrid Bergman as the daughter of a man convicted for treason, with whom he falls in love.
Both are subjected to severe emotional stress when it becomes necessary for the girl to marry the leader of a dangerous underground movement, played by Claude Rains, in order that his activities may be unmasked. The situation builds up, it is said, to a tense and exciting climax.



William Hartnell in a scene from the Associated British picture TEMPTATION HARBOUR to be Trade shown by Pathe on Tuesday, February 11 at the Palace Theatre at 2.30 p.m.

SEE HOW THEY RUN

Grand National's Tale About the "Dogs"

FILMED partly at the White City and at the Clapton Stadium, Grand National's new British production, "The Turners of Prospect Road," combines a story of the dog track with the experiences of a typical London family.
The starring leads are played by Wilfrid Lawson, Doolittle of "Pygmalion," and Jeanne de Casalis, Mrs. Feather of the B.B.C. In prominent featured rôles are such artists as Helena Pickard, Leslie Perrins, Peter Bull, Amy Veness, Shamus Locke, and Desmond Tester, while the film also introduces Maureen Glynn. Maurice J. Wilson directed the picture at the Walton-on-Thames Studios, from a story by Patrick Kirwan.
Lawson is seen as Will Turner, a London taxi-driver, who finds a greyhound puppy in his cab. His daughter, Betty, adopts the dog, which eventually wins the Greyhound Derby.

"COASTLINE" ON VIEW

British Foundation Pictures' latest featurette, "Coastline," started its London prelease at the Carlton, Haymarket, on Friday, January 31.
The film tells the story of Britain's long coastline and the many thousands who earn their livelihood along the shores.
It was devised and directed by Ronald Haines.

cock production presents Cary Grant as a Government agent and Ingrid Bergman as the daughter of a man convicted for treason, with whom he falls in love.
Both are subjected to severe emotional stress when it becomes necessary for the girl to marry the leader of a dangerous underground movement, played by Claude Rains, in order that his activities may be unmasked. The situation builds up, it is said, to a tense and exciting climax.

20th-FOX TO FILM TWENTY-SEVEN BEST SELLERS

Preston Sturges Writing
a Modern Story

THE number of best sellers which Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox, has acquired and will produce is now twenty-seven.

Preston Sturges is writing and will direct a modern story, it is announced. The film is at present untitled.

In production are Kathleen Winsor's "Forever Amber," now being made in Technicolor with Linda Darnell as Amber; Samuel Shellaburger's novel of Cortez's conquest of Mexico, "Captain From Castile," also in Technicolor, with leading rôles for Tyrone Power and Cesar Romero; R. A. Dick's story, "The Ghost and Mrs. Muir," co-starring Rex Harrison and Gene Tierney; and Joseph Shearing's novel, "Moss Rose," a tale of the English theatre at the turn of the century, with Vincent Price, Peggy Cummins, Victor Mature and Ethel Barrymore.

Fonda in Technicolor

In preparation are "Gentleman's Agreement," Laura Z. Hobson's latest story, which Darryl F. Zanuck will produce; "Honeyfogling Time," a comedy drama based on the novel by Virginia Dale; "Chicken Every Sunday," to be made in Technicolor, from the novel by Rosemary Taylor, to co-star Henry Fonda, Maureen O'Hara and Jeanne Crain; "11, Berkeley Square," from the stage play and book, which will co-star Tyrone Power, Maureen O'Hara and Jeanne Crain; Frank Yerby's "Foxes of Harrow," with Gregory Peck in the rôle of the gambler; Mary Jane Ward's book-of-the-month, "The Snake Pit," and Mary O'Hara's "Green Grass of Wyoming," with Roddy McDowell, Preston Foster and Rita Johnson.

Galsworthy's "Escape"

Other story properties are as follows: — John Galsworthy's "Escape," "The Dark Wood," based on Christine Weston's story; "The Walls of Jericho," based on Paul Wellman's new novel; "Britannia Mews," a new novel by Margery Sharp; "Party Line," by Louise Baker; "Any Number Can Play," by Edward Harris Heth; "The Black Rose," with Cornel Wilde in the leading rôle; "The Deadly Percheron," John Franklin Bardin's mystery novel; William Lindsay Gresham's "Nightmare Alley;" "Letter to Five Wives," John Klempner's novel; "The Kiss of Death," Laurence I. Blaine's story; "Scudda Hoo, Scudda Hay," from George Agnew Chamberlain's novel; "Paddy the Next Best Thing," "Spoon-handle," based on the novel by Ruth Moore; and "The Night the World Shook," written by Nunnally Johnson and based on a French novel titled "Eight Hundred Convicts March on Carabe."

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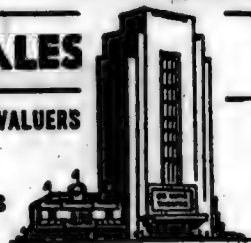
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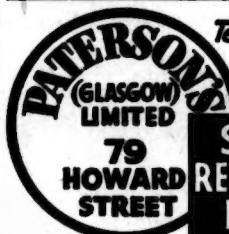
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**SEATING
REPLACEMENTS
REPAIRS**

Continued from page 52

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
MANCHESTER—Continued.						
Wed., .. 12	10.45 a.m.	Deansgate...	The Mummy's Ghost	G.F.D.	Lon Chaney	H
" .. 12	10.30 a.m.	Gaumont	Man Alive	RKO-Radio	Jon Hall	—
" .. 12	10.45 a.m.	Theatre Royal	Kit Carson (Reissue)	Ealing Dist.	—	—
NEWCASTLE.						
Fri., Feb. 7	10.45 a.m.	Own Theatre	Backlash	20th Century-Fox	—	—
Tues., .. 11	10.30 a.m.	Queen's	Root of all Evil	G.F.D.	Phyllis Calvert	—
" .. 11	10.30 a.m.	Grainger	Behold Beatrice; It's a Dog's Life	Exclusive	Fernand Ledoux	A
" .. 11	10.30 a.m.	Stoll	Bowery Bombshell	Pathe	Leo Gorcey	A
Wed., .. 11	10.45 a.m.	Essoldo	First of the Few (Reissue)	Ealing Dist.	David Niven	—
" .. 12	10.30 a.m.	Queen's	Man Alive	RKO-Radio	—	—
" .. 12	10.30 a.m.	Stoll	Shadows over Chinatown	Pathe	Sidney Toler	A
" .. 12	10.30 a.m.	Haymarket	Green Fingers	Anglo-American	—	—
" .. 12	10.45 a.m.	Essoldo	Kit Carson (Reissue)	Ealing Dist.	John Hall	—
NOTTINGHAM.						
Tues., Feb. 11	10.45 a.m.	Scala	Root of all Evil	G.F.D.	Phyllis Calvert	—
Wed., .. 12	10.30 a.m.	Elite	Man Alive	RKO-Radio	—	—
" .. 12	10.45 a.m.	Scala	First of the Few (Reissue)	Ealing Dist.	David Niven	—
SHEFFIELD.						
Tues., Feb. 11	10.45 a.m.	Regent	Root of all Evil	G.F.D.	Phyllis Calvert	—
" .. 11	10.30 a.m.	Union Street	Easy Come, Easy Go	Paramount	Barry Fitzgerald	A
Wed., .. 11	10.30 a.m.	Cinema House	Lady Luck	RKO-Radio	Robert Young	A
" .. 12	10.40 a.m.	Cinema House	Bowery Bombshell	Pathe	Leo Gorcey	A
" .. 12	10.45 a.m.	Hippodrome	First of the Few (Reissue)	Ealing Dist.	David Niven	—



LONDON AND PROVINCIAL TRADE SCREENINGS



DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS	CERT.
LONDON.						
Thur., Feb. 6	10.30 a.m. ...	Academy ...	First of the Few (Reissue) ...	Ealing Dist. ...	David Niven ...	...
" " 6	10.30 a.m. & 2.30 p.m.	Century Theatre ...	Les Miserables (Reissue) ...	20th Century-Fox ...	Laurel and Hardy ...	...
Fri., " 7	2.30 p.m. ...	G.B. Theatre ...	Three Shorts ...	Equity British ...	Jon Hall ...	...
" " 7	10.30 a.m. ...	Academy ...	Kit Carson (Reissue) ...	Ealing Dist. ...	...	...
Mon., " 10	10.30 a.m. ...	London Pavilion ...	The Chase ...	United Artists ...	...	...
Tues., " 11	2.30 p.m. ...	Palace Theatre ...	Temptation Harbour ...	Pathe ...	...	...
" " 11	10.45 a.m. ...	G.B. Theatre ...	Blondie's Big Moment; Ten Pin Magic ...	Columbia ...	...	...
Wed., " 11	11 a.m. ...	Studio One ...	The Last Adventurers ...	Ambassador ...	...	...
" " 12	10.30 a.m. & 2.30 p.m.	Own Theatre ...	White Cargo (Reissue); Athletique ...	M-G-M ...	...	...
" " 12	10.45 a.m. ...	Studio One ...	Dead Reckoning; Deep Sea Fishing ...	Columbia ...	...	...
" " 12	10.30 a.m. & 2.30 p.m.	Private Theatre ...	My Favourite Brunette ...	Paramount ...	Bob Hope ...	A
" " 12	11 a.m. ...	Own Theatre ...	Pathe Pictorial Nos. 131, 132 and 133 ...	Pathe ...	...	...
" " 12	10.30 a.m. ...	Tatler ...	Teheran ...	G.F.D. ...	...	...
" " 12	10.30 a.m. ...	Odeon ...	Notorious ...	RKO-Radio ...	...	...
BELFAST.						
Wed., Feb. 12	10.45 a.m. ...	Picture House ...	Oliver Twist (Reissue) ...	Renown ...	Dickie Moore ...	A
BIRMINGHAM.						
Fri., Feb. 7	10.30 a.m. ...	Forum ...	Genius at Work ...	RKO-Radio ...	Wally Brown ...	A
" " 7	10.30 a.m. ...	Scala ...	Murder is my Business ...	Pathe ...	Hugh Beaumont ...	A
" " 7	10.30 a.m. ...	Futurist ...	The Strange Woman ...	United Artists ...	Hedy Lamarr ...	A
Mon., " 10	10.15 a.m. ...	Scala ...	The Sea of Grass ...	M-G-M ...	Spencer Tracy ...	...
Tues., " 11	10.30 a.m. ...	Scala ...	Root of all Evil ...	G.F.D. ...	Phyllis Calvert ...	...
" " 11	10.45 a.m. ...	Forum ...	While the Sun Shines ...	Pathe ...	Ronald Howard ...	A
Wed., " 12	10.30 a.m. ...	Scala ...	Oliver Twist (Reissue); Winged Wonders ...	Renown ...	Dickie Moore ...	A
" " 12	10.30 a.m. ...	Forum ...	First of the Few (Reissue) ...	Ealing Dist. ...	David Niven ...	...
BRISTOL.						
Tues., Feb. 11	10.30 a.m. ...	News Theatre ...	Root of all Evil ...	G.F.D. ...	Phyllis Calvert ...	...
CARDIFF.						
Fri., Feb. 7	10.30 a.m. ...	Empire ...	Genius at Work ...	RKO-Radio ...	Wally Brown ...	A
" " 7	10.45 a.m. ...	Park Hall ...	Secret of the Whistler ...	Columbia ...	Richard Dix ...	A
" " 7	10.45 a.m. ...	Olympia ...	Shadows over Chinatown ...	Pathe ...	Sidney Toler ...	A
" " 7	10.45 a.m. ...	Odeon ...	Hue and Cry ...	G.F.D. ...	Alastair Sim ...	...
Tues., " 11	10.45 a.m. ...	Odeon ...	Root of all Evil ...	G.F.D. ...	Phyllis Calvert ...	...
" " 11	10.45 a.m. ...	Capitol ...	Suddenly It's Spring ...	Paramount ...	Fred MacMurray ...	A
" " 11	10.45 a.m. ...	Park Hall ...	Oliver Twist (Reissue) Winged Wonders ...	Renown ...	Dickie Moore ...	A
Wed., " 11	10.45 a.m. ...	Olympia ...	Murder is My Business ...	Pathe ...	Hugh Beaumont ...	A
" " 12	10.30 a.m. ...	Odeon ...	Man Alive ...	RKO-Radio ...	...	...
" " 12	10.30 a.m. ...	Olympia ...	First of the Few (Reissue) ...	Ealing Dist. ...	David Niven ...	...
GLASGOW.						
Fri., Feb. 7	10.45 a.m. ...	Regal ...	While the Sun Shines ...	Pathe ...	Ronald Howard ...	A
" " 7	10.30 a.m. ...	La Scala ...	Lady Luck ...	RKO-Radio ...	Robert Young ...	A
" " 7	10.45 a.m. ...	Picture House ...	Hue and Cry ...	G.F.D. ...	Alastair Sim ...	...
Tues., " 11	10.45 a.m. ...	Picture House ...	Root of all Evil ...	G.F.D. ...	Phyllis Calvert ...	...
" " 11	10.45 a.m. ...	Playhouse ...	Suddenly It's Spring ...	Paramount ...	Fred MacMurray ...	...
" " 11	10.45 a.m. ...	Cranstons ...	Green Fingers ...	Anglo-American ...	...	...
Wed., " 12	10.30 a.m. ...	Picture House ...	Man Alive ...	RKO-Radio ...	...	...
LEEDS.						
Fri., Feb. 7	10.30 a.m. ...	Tatler ...	Land Without Music (Reissue); Progress Parade ...	Ambassador ...	Richard Tauber ...	U
" " 7	10.45 a.m. ...	Scala ...	Hue and Cry ...	G.F.D. ...	Alastair Sim ...	...
" " 7	10.30 a.m. ...	Ritz ...	Easy Come, Easy Go ...	Paramount ...	Barry Fitzgerald ...	A
" " 7	10.30 a.m. ...	Tower ...	Backlash ...	20th Century-Fox ...	...	...
Tues., " 11	10.30 a.m. ...	Tatler ...	Oliver Twist (Reissue); Winged Wonders ...	Renown ...	Dickie Moore ...	A
" " 11	10.45 a.m. ...	Scala ...	Root of All Evil ...	G.F.D. ...	Phyllis Calvert ...	...
" " 11	10.30 a.m. ...	Tower ...	Suddenly It's Spring ...	Paramount ...	Fred MacMurray ...	A
" " 11	10.30 a.m. ...	Ritz ...	While the Sun Shines ...	Pathe ...	Ronald Howard ...	...
Wed., " 12	10.30 a.m. ...	Tatler ...	It's a Grand Old World (Reissue); Tom, Tom Topia ...	Renown ...	Sandy Powell ...	...
" " 12	10.30 a.m. ...	Scala ...	Man Alive ...	RKO-Radio ...	...	...
" " 12	10.30 a.m. ...	Tower ...	The Sea of Grass ...	M-G-M ...	Spencer Tracy ...	...
" " 12	10.30 a.m. ...	Ritz ...	First of the Few (Reissue) ...	Ealing Dist. ...	David Niven ...	...
LIVERPOOL.						
Fri., Feb. 7	10.30 a.m. ...	Futurist ...	The Sea of Grass ...	M-G-M ...	Spencer Tracy ...	A
" " 7	10.30 a.m. ...	Scala ...	Genius at Work ...	RKO-Radio ...	Wally Brown ...	A
" " 7	10.45 a.m. ...	Forum ...	While the Sun Shines ...	Pathe ...	Ronald Howard ...	...
" " 7	10.30 a.m. ...	Trocadero ...	Hue and Cry ...	G.F.D. ...	Alastair Sim ...	...
" " 7	11 a.m. ...	Own Theatre ...	Backlash ...	20th Century-Fox ...	...	...
Tues., " 11	10.30 a.m. ...	Trocadero ...	Root of All Evil ...	G.F.D. ...	Phyllis Calvert ...	A
" " 11	10.45 a.m. ...	Scala ...	Oliver Twist (Reissue); Winged Wonders ...	Renown ...	Dickie Moore ...	...
" " 11	10.45 a.m. ...	Playhouse ...	Suddenly It's Spring ...	Paramount ...	Fred MacMurray ...	...
" " 11	10.30 a.m. ...	Cinema House ...	Man Alive ...	RKO-Radio ...	...	...
" " 11	10.45 a.m. ...	Majestic ...	Green Fingers ...	Anglo-American ...	...	...
Wed., " 12	10.30 a.m. ...	Forum ...	First of the Few (Reissue) ...	Ealing Dist. ...	David Niven ...	...
MANCHESTER.						
Fri., Feb. 7	10.30 a.m. ...	Deansgate ...	Genius at Work ...	RKO-Radio ...	Wally Brown ...	A
" " 7	10.45 a.m. ...	Gaiety ...	While the Sun Shines ...	Pathe ...	Ronald Howard ...	...
" " 7	10.45 a.m. ...	Gaumont ...	Hue and Cry ...	G.F.D. ...	Alastair Sim ...	...
Tues., " 11	10.45 a.m. ...	Gaumont ...	Root of all Evil ...	G.F.D. ...	Phyllis Calvert ...	...
" " 11	10.45 a.m. ...	Gaiety ...	Stranger from Santa Fe ...	Pathe ...	...	...
" " 11	10.45 a.m. ...	Theatre Royal ...	First of the Few (Reissue) ...	Ealing Dist. ...	David Niven ...	...

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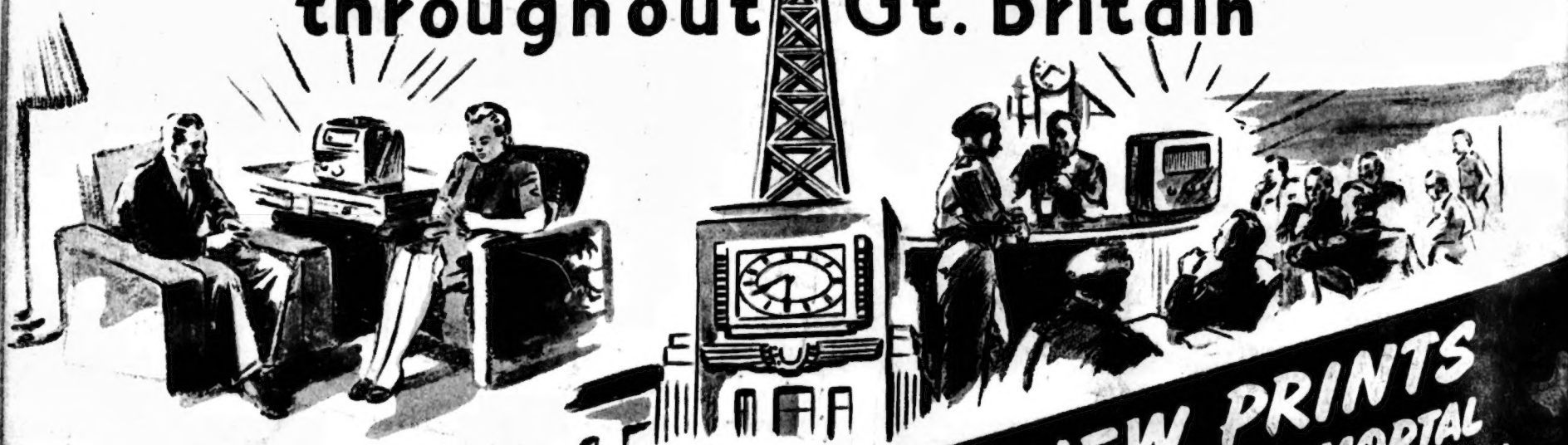
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